HARPER'S LANGUAGE-SERIES.

A

PROGRESSIVE GRAMMAR

OF THE

ENGLISH TONGUE:

BASED ON THE RESULTS OF MODERN PHILOLOGY.

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ETYMOLOGY HISTORICALLY TREATED.

PRACTICAL SYNTAX.

ANALYSIS AND CONSTRUCTION.

ENGLISH COMPOSITION.

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PREFACE.

The present course of English Grammar, forming a part of Harper's Language-Series, is embodied in two books:

1. The "First Lessons in English;"
2. The "Progressive English Grammar."

The two are not necessarily connected; either may be used by itself. The "First Lessons," however, is designed to meet the wants of the lower classes of graded schools, while this text-book will connect with the "First Lessons," and, at the same time, furnish by itself a complete grammatical course for ungraded and for private schools.

Learning our mother tongue ought to be the most interesting of school studies; and yet, for nearly a century, countless numbers of technical grammars, all modeled after Lindley Murray, have been, by turns, the object of aversion to successive generations of school children. This is not to be wondered at. The traditional rules of syntax, and the time-honored nomenclature of etymology, have come down to us a heritage from the elder grammarians, who, writing before philology became a science, put forth all their strength in a too successful endeavor to subject our simple and peculiar English speech to the vassalage of Latin forms.

The introduction, some thirty years ago, of the method

of Sentential Analysis, devised by the German philologist Becker, and adapted to American school use in the meritorious works of Professor Greene and others, marks the only considerable innovation, in this country, on the Murray system. The new doctrine excited great interest, and soon ran into a wide currency. When we consider, however, that Analysis is the syntax of English to no greater a degree than it is the syntax of any other speech; that it is, in point of fact, general or universal syntax, it is not strange that it failed to realize the brilliant results claimed for it by its early champions, and that of late it is falling out of favor with judicious teachers, who find that Analysis, while a curious and interesting study, and not without its value as a means of mental discipline, fails to accomplish the professed design of English grammar, which design now is, and always has been, to teach "the art of speaking and writing the English language with propriety."

In the mean time, in the results of modern linguistic study and research, materials have been rapidly accumulating, from which methods of treatment ought to be developed very different from the complications of Anglo-Latin syntax on the one hand, and from the abstractions of Analysis on the other. If the present work shall be found to possess any merit, that merit will be due to the fact that modern philology has made *English grammar possible* by showing us *what the English speech really is.*

In this text-book, of the four mediæval "branches" of grammar, two have been lopped off—*to wit*, Orthography and Prosody. These do not properly belong to English grammar, and, indeed, they came into the grammatical horn-books at a period when the awful mysteries of "grammairie" were ranked with the black arts. This exclusion

leaves for treatment the two proper departments of grammar—Etymology and Syntax; to which have been added Analysis and Construction, and English Composition.

I.

In the treatment of Etymology three prominent points will be noticed:

1. A graduated method of unfolding the parts of speech, which are shown upon three successive and ascending planes. The parts of speech are first taken up and *defined* merely. Then all the parts of speech are again taken up, and their *subdivisions* set forth. Lastly, all the parts of speech are taken up for the third time, and their *inflections* (if they possess any) are exhibited. The superiority of this plan of gradual approach over the old way of crowding every thing in a confused mass of bewildering nomenclature upon the child must be evident on even a cursory examination.

2. The brief, simple, and practical definitions of the parts of speech and of grammatical terms in general. Grammarians, it is true, have been in the habit of magnifying the importance of abstract logical definitions, constructed with all the subtlety of the schoolmen. But is it not manifest that in an art like grammar the sole end of definition is to teach *uses?* Now it is believed that the school-boy, by the aid of such simple (though, it is true, empirical) definitions as Nouns name things, Verbs make statements, will learn to *detect* nouns and verbs much sooner than he possibly could, were he ever so cunning in the repetition of wire-drawn definitions that may, indeed, be theoretically exhaustive, but that are practically unintelligible.

3. The historical treatment of English inflections. The

modern study of Anglo-Saxon has thrown a flood of light on the forms and idioms of the English tongue. We obtain a satisfactory knowledge of our few fragments of English inflection only by learning how those inflections arose. And here, again, grammarians are chargeable with having misapplied a great deal of ingenuity in trying to explain *à priori* (by pure reasoning and logic) facts that can be explained solely by the history of our speech. In the present text-book the aim has been to introduce the more illustrative points of English philology stripped of their scientific dress.

II.

The treatment of Syntax in this text-book is probably what will most challenge attention.

In this division of the subject a marked departure from the old methods was found absolutely indispensable. The time-honored twenty-six rules of Murray's Grammar are an incongruous assemblage of mixed definitions and abstractions, imitated from Latin syntax, and having as their chief end to teach grammatical *parsing*, which is simply grammar run to seed. How many a thoughtful teacher has been rudely disenchanted by discovering that a boy may glibly parse Young's Night Thoughts, or Pollock's Course of Time, strictly in accordance with the twenty-six rules, and yet be profoundly ignorant of practical English!

The author bases his treatment of English syntax on the theory that the object of the school study of grammar is to furnish school-boys and school-girls with such an available outfit of knowledge in applied syntax as shall give them a fair mastery of the USE of English in speaking and in writing. Accordingly, he found it needful to go through

syntax, and carefully to separate the abstract maxims used in disposing of words from those principles that are of prime importance, because they may be violated in the actual *forms* of words. This separation is marked by dividing the syntax of each part of speech into—

1. How to dispose of the part of speech.
2. Its practical syntax.

Of the latter—Practical Syntax—the treatment has been made quite full, the author feeling that he could not conscientiously avoid fairly meeting the numerous difficulties that arise in writing modern English. At the same time, as the principles are developed inductively, from copious illustrations very fully explained, it is believed that they will find firm lodgment in the intelligence, and, by consequence, in the memory of the pupil.

III.

A clear system of Sentential Analysis, freed from needless complications and refinements, has been reduced to its appropriate place and space in the grammatical course. Moreover, side by side with the principles of Analysis will be found the application of those principles to Synthesis, or Construction. The method of sentence-building here given has stood the test of the class-room, and the exercises will be found both to make Analysis itself intelligible and to lay the foundation for Composition.

IV.

As one of the professed objects of English Grammar is to teach the art of writing good English, the last division of the book comprises practical exercises in Composition-

writing. Here an effort has been made to bring the directions and the exercises down to the average capacity of the children in the public schools. The attention of teachers is particularly called to this part of the book.

There seems to be a general desire among thinking teachers for a clearer, simpler, and more objective method of teaching English than that in common use—for a book more in harmony with modern English philology. It will be for the great body of professional men and women, whose plaint at the fruitlessness of old-time grammar has filled the educational journals during the last decade, to say whether this text-book supplies the desideratum; but the author at least ventures to bespeak for it the favorable presumption that attaches to the newest treatment of a progressive science.

WILLIAM SWINTON.

The acknowledgments of the author are especially due to the following works:

Dalgleish's English Grammar: Edinburg. [The simple method of defining the Parts of Speech found in this work have been, in the main, followed in the present text-book.]

Ernest Adams's Elements of the English Language: London.

Angus's Hand-book of English: London.

Morrell's Grammar and Analysis: London.

Higginson's English Grammar: London.

Collier's Grammar of the English Language: Edinburg.

Chambers's English Grammar: Edinburg.

Bain's English Grammar: London.

Marsh's Lectures: New York.

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ENGLISH GRAMMAR.

NOTE FOR TEACHERS.—It is not intended that this grammar should be uniformly got *by rote.* Some parts, of course, must be so learnt; but grammar in general is to be learnt *by mind.*

1. The English language is called our *mother tongue* because it is our native speech. We begin to learn it as soon as we begin to talk.

2. We gain our first knowledge of our language by hearing those around us speak it. This may be called *natural* knowledge of our language.

3. The pupils who begin to study this book already know a good deal about English. They have a stock of words, and know how to put these words together into sentences. But they can not be sure that they are using words properly and framing sentences correctly unless they know the rules of the English language. A knowledge based on these rules may be called a *grammatical* knowledge of our tongue.

4. The study that teaches the correct use of the English language in speaking and in writing is called **English Grammar.**

5. All language is composed of sentences, and all sentences are made up of words. Hence arise the two grand divisions of English Grammar:

I. **Etymology**—treating of words *by themselves.*

II. **Syntax**—treating of words combined in *sentences.*

NOTE.—The old division of English Grammar was into "orthography, etymology, syntax, and prosody." But orthography, which is a matter rather of rote than of rule, belongs to the speller and the dictionary, while prosody is properly a part of English composition.

6. **Etymology** treats of—

I. The arrangement of words in **classes**; and—

II. The **changes** that words undergo to express different relations.

The first may be called **classification**; the second, **inflection.**

It should be distinctly understood that etymology treats of the *grammatical* changes of words, and of no other kind of change. It has nothing to do with the *derivation* of words: that belongs to *historical* etymology, in contradistinction to *grammatical* etymology. Thus the change from 'sweet' to 'sweet*er*' is a matter of grammatical etymology; the change from 'farm' to 'farm*er*' is a matter of historical etymology.

7. Words are arranged in classes, according to the functions they perform, or the work they do, in sentences. Thus—

All words used to *make statements* are put in one class.

All words used to *name things*, in another.

All words used to *describe things*, in a third.

8. The several classes of words are called **Parts of Speech.**

9. Now, let us see what is meant by *inflection.* Take the naming word *river* and the asserting word *flows*, and you may make the sentence 'The river flows.' But suppose you wish to denote more than *one* river, you change the form of the word to rivers. The sentence now becomes 'The rivers flow.' And here, again, you have changed the form of the word *flows* by leaving off *s.*

10. Suppose you wish to state, not that the river is now flowing, but that it *was* flowing at some time in the past: you say 'The river flow*ed.*' Here you have changed the form of *flow* by adding *ed.*

11. Take the describing word *deep* and the naming word *river.* Now suppose you wish to state that a certain other river had greater depth than one just named: you will say 'A deep*er* river.' Here you have changed the form of the word 'deep' by adding *er.* These are examples of the *kind of changes* in words that etymology treats of, and these changes are called **inflections.**

12. **Syntax** treats of the structure of sentences, with reference to the agreement, government, and arrangement of words.

ILLUSTRATION OF AGREEMENT.

(1.) If we say 'The mountains *is* high,' we speak ungrammatically; that is, we violate syntax, because—for a reason which the pupil will learn hereafter—the form of the word 'is' does not *agree* with the word 'mountains.'

ILLUSTRATION OF GOVERNMENT.

(2.) Take the two sentences, '*They* were led on by Mammon;' 'Mammon led *them* on.' The word *them* in the second sentence is a change of form of the word *they*. Why does it take this form? Because—for a reason to be learned hereafter—the word 'led' compels it to take that form, *governs* it in that form.

ILLUSTRATION OF ARRANGEMENT.

(3.) The sentence, 'Wanted, a young man to take care of horses of a Christian disposition,' is an absurdity, because the faulty placing of the words 'of a Christian disposition' makes them qualify *horses* instead of *man*, which they were meant to qualify. The *arrangement* is wrong.

13. Whenever we express a *thought* we use a **sentence.** Every sentence must have a subject and a predicate.

'Beautiful flowers in the garden.' These words do not make a sentence, because they do not express a *thought*. But when we say 'Beautiful flowers *bloom* in the garden' we express a thought, and the assemblage of words used to express it is a *sentence*.

14. The **Predicate** is the particular part of a sentence that *makes a statement.*

The **Subject** is *that about which* a statement is made.

'Haste makes waste' is a sentence. 'Haste' is the *subject;* 'makes waste' is the *predicate.*

15. Sometimes a great many words are used in expressing the subject and the predicate, but there will always be some one term that we *are speaking about*, and some other term *that makes the statement.*

SUBJECT.	PREDICATE.
The young and gallant *Sydney*	*died* on the field of battle at Zutphen.

The person we are speaking about in this sentence is marked by the *term* or *name* 'Sydney,' but several other words, *the*, *young*, *gallant*, are used along with that term to describe it. What we say about 'Sydney' is mainly expressed by the term 'died,' but other words are connected with it to show *where* he died.

16. The particular term that forms the subject will always be what is called a *noun*, or something having the force of a noun; the particular term forming the predicate will always be what is called a *verb*.

17. The *noun* and the *verb* are the two principal Parts of Speech. They make the *frame-work* of every sentence.

18. The various sorts of words used along with the subject and with the predicate make up the *other* Parts of Speech, and these are fully explained in the next chapter, on Classification.

The English Language has been growing for more than a thousand years. It is called 'English' from the word *Angles*, the name of a tribe of Germans who, with the Saxons and other German tribes, settled in Britain about the 5th century A.D. The language that was spoken by this people is called Anglo-Saxon. It was quite unlike our present English, but it is the basis of our speech, furnishing the larger part (nearly three quarters, perhaps) of our customary words, and the grammatical frame-work of the whole language. Anglo-Saxon was largely influenced by the French language, spoken by the Normans, who conquered England in the 11th century. In the 15th and 16th centuries it received a very great number of words from Latin and from Greek, and subsequently from other sources. Thus we see that the English language is a combination of many tongues. By the time of Shakspeare, in the 16th century, it had grown into nearly its present form. English is a noble language. It is now spoken by nearly one hundred millions of people. It is the language of the United States and of British America, of Great Britain and Ireland, of Australia and New Zealand, and it is spoken in South Africa, in India, and elsewhere. To have a free and accurate use of it is one of the finest of accomplishments, and such a use the study of Grammar should give.

PART I.

ETYMOLOGY.

19. Etymology treats of words individually considered, and consists of two parts—classification and inflection.

CHAPTER I.

CLASSIFICATION.

THE PARTS OF SPEECH DEFINED.

20. Words are arranged in classes, according to the functions they perform, or the work they do, in sentences.

The English Language is made up of a stock of words called its *vocabulary*. A complete English dictionary contains upward of 100,000 words; nevertheless, it is found that the whole stock of English words can be assorted into a very few kinds. Thus all words used to *assert* are put in one class; all words used to *name* things, in another; all words used to *describe* things, in a third, etc.

21. There are eight separate classes of words. These classes are called **The Parts of Speech.**

22. The Parts of Speech are:

1. The Noun.
2. The Pronoun.
3. The Adjective.
4. The Verb.
5. The Adverb.
6. The Preposition.
7. The Conjunction.
8. The Interjection.

23. Definition I. **Nouns name things;** as, A *violet* 'neath a mossy *stone*.

Noun, from the Latin *nomen*, a name, is the name of any thing that we can perceive by means of (1) the *senses* or of (2) the *understanding*. Every thing we think about or speak about—person, place, object, action, or thought—must have a name, and every name is a Noun.

Exercise 1.

Pick out the Nouns.

1. The snow was deep on the hills last week. 2. The sun rises in the morning and sets in the evening. 3. The battle of Gettysburg was fought in Pennsylvania. 4. Wellington defeated Napoleon at Waterloo. 5. Skating on the ice is fine fun for boys. 6. Warren was noted for the sweetness of his disposition. 7. Knowledge is power.

24. Definition II. **Pronouns stand for Nouns**; as, Charles went to Paris with his mother, and *he* came back without *her*.

(*a*) The word *Pronoun* (Latin *pro* and *nomen*) means *for* or *instead of* a noun. The use of pronouns is to prevent the repetition of nouns, and to make speaking and writing more rapid and less encumbered with words.

(*b*) The principal pronouns are: *I, You, He, She, It, We, They, My, Your, His, Her, Its, Him, Our, Us, Their, Them, Who, Whose, Whom, Which, That, What.*

Exercise 2.

A.

Pick out the Pronouns, *and say for what Nouns they stand.*

1. The Arabs are able to catch the ostrich only when they have tired it some days by constant chase. 2. Men find plants where they least expect them. 3. A boy who is always grumbling will lose the friends that he has. 4. I hope you will come to see us soon. 5. Who goes there?

B.

Write Pronouns *for the* Nouns *printed in Italics.*

1. The master told the two brothers to tell *the two brothers'* father that *the father* must get *the two brothers* new books. 2. The king took the hand of *the king's* earliest friend, and pressed *the hand* to *the king's* heart. 3. Philip's mother said to *Philip*, '*Philip* must keep *Philip's* clothes in better order.' 5. When the ostrich's pursuer approaches *the ostrich*, *the ostrich* sticks *the ostrich's* head in the sand.

25. Definition III. **Adjectives describe or limit things**; as, The *early* primrose, The *distant* hills, The *three* swans, The *open* country.

The literal meaning of Adjective (Latin *ad*, to, and *jectus*, thrown or placed) is *placed alongside of*. Adjectives are placed alongside of nouns for the purpose of describing or qualifying them, or of showing the extent of their signification.

Exercise 3.

Pick out the Adjectives, *and name the things they describe or limit.*

1. Silk-worms are curious and industrious little creatures. 2. Good books deserve a careful perusal. 3. They called him a true friend and a noble foe. 4. Many ships were lost in the storm. 5. There are seven days in a week. 6. The long, long, weary days are past.

7. The way was long, the wind was cold,
The minstrel was infirm and old.

26. Definition IV. **Verbs make statements**; as, The wild cataract *leaps* in glory; The revolution of the earth on its axis *causes* the succession of day and night.

(*a*) The essential idea of the Verb is that of *asserting* or *telling*. The term *Verb* (Latin *verbum*, a word) means *word*, and this part of speech is so called because it is *the* word, the word which gives *life* to a sentence; in fact, no string of words can make a sentence unless one of the words is a verb.

(*b*) The definition of Verb may be expanded thus: "A verb is a word by means of which we assert (1) *what any thing does;* (2) *what is done-to it;* or (3) *in what state it exists.*"

Exercise 4.

A.

Pick out the VERBS, *and tell their* SUBJECTS.

My father left me a considerable estate, the best part of which I spent in debauchery during my youth. But I perceived my error, and reflected that riches are perishable, and are quickly consumed by such ill managers as myself. I further considered that by my irregular way of living I wretchedly misspent my time, which is the most valuable thing in the world. I remembered the saying of the great Solomon, which I had frequently heard from my father, "that death is more tolerable than poverty." Being struck with these reflections, I collected the remains of my furniture, and sold all my patrimony by public auction to the highest bidder. Then I entered into a contract with some merchants who traded by sea; I took the advice of such as I thought most capable to give it to me, and, resolving to improve what money I had, I went to Balsora, and embarked with several merchants on board a ship which we jointly fitted out.—*Arabian Nights.*

B.

The red light shone through the open door,
From the round, declining sun,
And fantastic shadows all about
On the dusty floor were thrown,
As the factory clock tolled the hour of five,
And the school was almost done.

The mingled hum of the busy town
Rose faint from the lower plain,
And we saw the steeple over the trees,
With its motionless golden vane,
And heard the cattle's musical low,
And the rustle of standing grain.

27. DEFINITION V. **Adverbs describe actions and qualities;** as, I have *often* climbed *very* steep hills.

(*a*) The literal meaning of Adverb is *added to a verb*, because the Adverb is most frequently the adjunct of a verb.

(*b*) Adverbs describe *actions* by showing *how*, *when*, or *where* they are done. For this purpose they are joined to *verbs.*

(*c*) Adverbs describe *qualities* by showing *how much* of them is possessed. For this purpose they are joined to *adjectives;* as, *Very little* money.

(*d*) Adverbs also limit adverbial descriptions by showing *how much* of them is applicable. For this purpose they are joined to other *adverbs;* as, He speaks *most* fluently, and writes *very* correctly.

Exercise 5.

Pick out the ADVERBS, *and tell what words they describe.*

Softly, peacefully lay her to rest,
Place the turf lightly on her young breast;
Gently, solemnly bend o'er the bed
Where ye have pillowed thus softly her head.

When I was a little advanced into the island I saw an old man, who appeared very weak and feeble. He sat upon the bank of a stream, and at first I took him to be one who had been shipwrecked like myself. I quickly went towards him, and respectfully saluted him, but he only bowed his head. I asked him what he did there, but instead of answering me he made a sign for me to take him up on my back and carry him over the brook. I believed him really to stand in need of my help, so I took him up on my back, and, having soon carried him over, I bid him get down; but, instead of that (which I laugh at heartily every time I think of it), the old man clasped his legs nimbly about my neck, and held my throat so tightly that I really thought he would have strangled me.—*Arabian Nights.*

28. DEFINITION VI. **Prepositions link Nouns and Pronouns to other words.**

She is far *from* the land where her young hero sleeps,
And lovers are *round* her sighing;
But coldly she turns *from* their gaze and weeps,
For her heart *in* his grave is lying.

(*a*) The preposition *from* links the noun *land* to the adverb *far; round* links the pronoun *her* to *sighing; from* links the noun *gaze* to *turns; in* links the noun *grave* to *is lying.*

(*b*) The word *Preposition* means *a placing before* (Latin *pre* and *positio*), and is so called because it is placed before a noun or a pronoun.

(*c*) Prepositions may be known by observing that they are closely attached to their nouns, and can not be removed from one part of the sentence to another except in connection with their nouns.

Exercise 6.

Pick out the PREPOSITIONS, *and tell what words they link.*

1. Indian corn, when ripe in October, is gathered in the field by men who go from hill to hill with baskets into which they put the corn. 2. The creaking of the masts was frightful. 3. We gazed with inexpressible pleasure on those happy islands. 4. It happened one day, when going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore. 5. Who is she that comes clothed in a robe of green? 6. Heaven from all creatures hides the book of fate.

29. DEFINITION VII. **Conjunctions connect statements;** as, Cheerful he seemed, *and* gentleness he loved; He chid their wanderings, *but* relieved their pain.

(*a*) Conjunctions often seem to join only two *words*, but the connection is really between *statements.* Thus, in the sentence Charles and Mary

survived William, two statements are implied—Charles survived William, and, Mary survived William. In such a sentence as 'three and two is five,' the *and* has not the function of a conjunction; it is here used as a preposition, and is equivalent to *with*.

(*b*) *Conjunction* means *a joining together* (Latin *con* and *junctio*).

Exercise 7.

Pick out the CONJUNCTIONS, *and say what statements they connect.*

1. Hamilton and Jefferson were distinguished statesmen. 2. Greene was a courageous officer, but Washington was the greater general of the two. 3. You will succeed if you persevere. 4. We read the newspapers because they give us the news. 5. I have not received the letter, though I expect it every hour.

30. DEFINITION VIII. **Interjections express sudden feeling;** as, *Alas!* how changed!

The literal meaning of *Interjection* (Latin *inter* and *jectio*) is *a throwing between*. This part of speech is so called because it has no grammatical connection with the other words in the sentence, but is *thrown in* to express sudden emotion.

Exercise 8.

Pick out the INTERJECTIONS.

1. Alas! poor Yorick. 2. Hurrah! the work is done. 3. Lo, the poor Indian! 4. Hush! he sleeps forever. 5. Ah! where is he now? 6. Pshaw! it is nothing.

REVIEW OF THE PARTS OF SPEECH.

1. NOUNS .....name things.
2. PRONOUNS.....stand for nouns.
3. ADJECTIVES.....describe or limit things.
4. VERBS.....make statements.
5. ADVERBS .....describe actions and qualities.
6. PREPOSITIONS .....link words.
7. CONJUNCTIONS.....connect statements.
8. INTERJECTIONS .....express sudden feeling.

HOW TO TELL THE PARTS OF SPEECH.

31. As words are arranged in classes, according to their use in sentences, they are assigned to their proper part of speech by *inspection;* that is, by carefully noting *what is their use in the sentence.*

32. THE NOUN.—Nouns name things. Hence any word or expression that has the use of a noun *is* a noun.

Without one *if* or *but*.

'If' and 'but,' in their ordinary use as parts of speech, are *conjunctions*, but in this sentence they have the use of nouns, and hence *are* nouns.

Walking is agreeable exercise.

'Walking' is properly part of a verb, but being here used as a *noun*, it *is* a noun.

33. The Adjective.—Adjectives describe things. Hence any word that has the use of an adjective *is* an adjective.

People who live in *glass* houses should not throw stones.

The word 'glass' is usually a *noun*, because it names a thing; but in this sentence 'glass' has a *descriptive* power, and, being *used* as an adjective, *is* an adjective.

The Verb.—Verbs make statements. Hence any word that has the use of a verb *is* a verb.

Sometimes we see a *ship;* sometimes we *ship* a sea.

In its first use 'ship' is a *noun*, because it names a thing; in its second, a *verb*, because it makes a statement.

34. Prepositions, Conjunctions, and Adverbs.—Certain words, such as *after*, *before*, *for*, *since*, etc., are used sometimes as prepositions, sometimes as adverbs, sometimes as conjunctions.

They are prepositions when they are followed by a noun or a pronoun only; adverbs when they are followed by a verb; conjunctions when they connect statements. Example: 'He came *before* [prep.] me, but left *before* [adv.] I was done.' 'I will not go, *for* [conj.] I do not want to do so.' 'I have a dollar *for* [prep.] him.'

35. The word *that* may be adjective, pronoun, or conjunction.

Give me *that* [adjective] book.
What is *that?* [pronoun.]
We believe *that* [conjunction] the earth is round.

Parsing.—Model First.

36. Parsing (Latin *pars*, a part) is telling the part of speech of each word in a sentence. By Model First we simply name the part of speech.

Model First.

The plowman homeward plods his weary way.

The..... an adjective, because it describes 'plowman.'
Plowman..... a noun, because it names a thing.
Homeward..... an adverb, because it describes the action 'plods.'
Plods..... a verb, because it makes a statement.
His..... a pronoun, because it stands for a noun—namely, the noun 'plowman.'
Weary..... an adjective, because it describes a thing—namely, 'way.'
Way..... a noun, because it names a thing.

Exercise 9.

PARSE *the following Sentences according to Model First:*

1. The liberty of the press is the highest safeguard to all free government. 2. Ours could not exist without it. 3. It is like a great, exulting, and abounding river. 4. It is fed by the dews of heaven, which distill their sweetest drops to form it. 5. It gushes from the rill, as it breaks from the deep caverns of the earth. 6. It is augmented by a thousand affluents, that dash from the mountain top to separate again into a thousand bounteous and irrigating streams around. 7. On its broad bosom it bears a thousand barks. 8. There genius spreads its purpling sail. 9. There poetry dips its silver oar. 10. There art, invention, discovery, science, morality, religion, may safely and securely float. 11. It wanders through every land. 12. It is a genial, cordial source of thought and inspiration wherever it touches, whatever it surrounds. 13. Upon its borders there grows every flower of grace and every fruit of truth. 14. Sir, I am not here to deny that that river sometimes oversteps its bounds. 15. I am not here to deny that that stream sometimes becomes a dangerous torrent, and destroys towns and cities upon its bank. 16. But I am here to say that without it, civilization, humanity, government, all that makes society itself, would disappear, and the world would return to its ancient barbarism.—*E. D. Baker.*

☞ For additional pieces to be used in Parsing, the teacher is referred to any School Reader.

CHAPTER II.

SUBDIVISIONS OF THE PARTS OF SPEECH.

1. The Noun.

37. Nouns are of two kinds—

I. *Common.* II. *Proper.*

38. Common Nouns are names of *class*-objects; as boy, king, man, city.

39. Proper Nouns are such as denote *individual* objects; as John, Charlemagne, Thompson, San Francisco.

(*a*) *Proper* (Noun) is derived from the Latin *proprius*, peculiar; that is, a name peculiar to an *individual*. To be sure, many persons have the name 'James,' and there is a 'Boston' in England as well as in the United States; but *James* and *Boston* are nevertheless Proper Nouns, for the reason that the former is not common to the *class*-name *man*, nor the latter to the *class*-name *city*. *Man* and *city* are Common Nouns, because they name all the individuals belonging to the *class*.

(*b*) Proper Nouns are always written with initial capital letters.

40. A Proper Noun becomes a Common Noun when it represents a class; that is, when it has the *use* of a Common Noun. Thus Swift, Nero, are Proper Nouns; but when we speak of the 'wit of a *Swift*,' 'the cruelty of a *Nero*,' 'Swift' and 'Nero' are Common Nouns, because they are used to represent classes of men.

41. In like manner, a Common Noun becomes a Proper Noun when it is used to represent an *individual* object. Thus *park* is a Common Noun, but *The Park* is a Proper Noun.

Nouns are sometimes further subdivided into *Abstract* nouns, *Participial* nouns, and *Collective* nouns. The subdivision is not a sound one. *Abstract* nouns are simply common nouns, and no more required to be specially distinguished than do *Concrete* nouns. Certain nouns that *appear* to be participial nouns—that is, that end in *ing*—are not necessarily participles at all; many of them come from Saxon nouns in *ung*, as *rising*, *morning*, etc.; and, for the rest, any participle that has the *use* of a noun *is* a noun. The proper treatment of *Collective* nouns is under the inflection of *number* (see Syntax of the Noun).

Exercise 10.

Assign each NOUN *to its* CLASS.

MODEL.—*The Cotter's Saturday Night*, composed by Robert Burns, is a charming poem.

Cotter's Saturday Night..... is a proper noun, because it denotes an individual object.

Robert Burns..... is a proper noun, because it denotes an individual object.

Poem..... is a common noun, because it is the name of a class-object.

1. France has not seen such another king as Henry the Fourth.
2. Hope is as strong an incentive to action as fear.
3. David and Jonathan loved each other tenderly.
4. The 'Tempest' was the last tragedy written by Shakspeare.
5. Men and women used to make pilgrimages to Canterbury.
6. Chaucer wrote the Canterbury Tales.
7. The Channel is noted for its rough weather.
8. Milton is the Homer of English literature.
9. Thou hast all seasons for thine own, O Death.

10. Many a frozen, many a fiery Alp appeared.
11. The *Times* gave an account of Palmerston's death.
12. O Justice, thou art fled to brutish beasts!

Exercise 11.

Give a Common *Noun for each group of* Proper *Nouns.*

1. Shakspeare, Milton, Homer were ..... poets.
2. Hudson, Mississippi, Rhine are ..... ?
3. London, New York, San Francisco are ..... ?
4. Washington, Adams, Jefferson were ..... ?
5. The United States, Switzerland, Mexico are ..... ?
6. Webster, Clay, Calhoun were ..... ?

2. The Pronoun.

42. Pronouns are of three kinds—

I. *Personal.* II. *Demonstrative.* III. *Relative.*

I. Personal Pronouns.

43. The Personal Pronouns are: *I, you, he, she, it; we, you, they.*

44. *I* and *we* denote the person speaking, and are said to be of the *First Person.*

45. *You* denotes the person spoken to, and is said to be of the *Second Person.*

Thou was anciently used instead of *you:* it is found in the English translation of the Bible; but it is now used only in prayer or on other solemn occasions, and in poetry.

46. *He, she, it,* and *they* denote the person or the thing spoken of, and are said to be of the *Third Person.*

(*a*) Note that the personal pronoun of the third person is the only one having distinctive words to denote the sexes—*he* for the male, *she* for the female, and *it* for sexless objects. The personal pronouns of the first and of the second person have no gender, because, there being an actual speaker and an actual hearer, the one is supposed to know the other's gender as a matter of course.

(*b*) There is an important difference between the personal pronouns of the first and of the second person, and the personal pronoun of the third person. 'He,' 'she,' and 'it' come fully up to the definition of the pronoun—that is, they stand for *Nouns.* But for what nouns do 'I,' 'we,' and 'you' stand? Properly speaking, they do not stand for nouns at all, but are remarkable little words used to express what there is no other term to express, namely, the *personality* of the speaker and of the person spoken to. The radical difference between the pronouns of the first and of the second person, and the pronoun of the third person, has led the most

advanced modern grammarians to confine the name *Personal Pronouns* to the former, and to class *he*, *she*, *it* with Demonstratives; but the old nomenclature does not lead to any mistakes of practice, and hence it has not been changed in this text-book.

II. Demonstrative Pronouns.

47. The term **Demonstratives** is applied to a small class of peculiar representative words that can stand by themselves, and hence that deserve to be called Pronouns.

48. The principal Demonstrative Pronouns are:

This and **that**.....In *this* 'tis God designs; in *that* 'tis man.

These and **those**.....Some place their bliss in action, some in ease; *those* call it pleasure, and contentment *these*.

Each.....*Each* seemed the centre of his own fair world.

Either and **Neither**..I will take *either*, but you shall have *neither*.

One and **other**.....The *one* puts his sickle into the *other's* harvest.

Some.....*Some* fell by the wayside.

All.....*All* consented to the plan.

Both.....Here is an apple and an orange: you may have *both*.

Many and **few**.....*Many* are called, but *few* are chosen.

None.....*None* knew him but to love him; *none* named him but to praise.

Such.....If you are a man, show yourself *such*.

So.....We think our fathers fools, so wise we grow; our wiser sons, no doubt, will think us *so*.

Each other and **one another**.....Little children, love *one another*. Richard and Thomas esteem *each other*.

Another.....But never either found *another* to free the hollow heart from pain.

Any.....Who's here so base that he would be a bondman? If *any*, speak.

Ones.....My wife and little *ones*.

Others.....Some said it was true, *others* denied it.

Much.....Though *much* is taken, *much* remains.

Former and **Latter**..Adams and Jefferson were distinguished statesmen: the *former* was born in Massachusetts; the *latter*, in Virginia.

One.....*One* is seldom at a loss what to do with *one's* money.

They.....*They* say that the emperor is ill.

It.....*It* was impossible to recognize him.

There.....*There* came to the beach a poor exile of Erin.

NOTES ON THE DEMONSTRATIVES.

NOTE I.—The above Demonstratives are all *Pronouns*, for the reason that they *have the power of representing* NOUNS. They are named *Demonstrative* Pronouns because their use is to *point out*. The following deserve particular notice:

It.....The Pronoun *It* is classed as one of the *Personal* Pronouns, and rightly so in its ordinary use. Thus, if we say, 'This is a large house; *it* is built of brick,' *it* is a Personal Pronoun. But there is a peculiar idiomatic use of it, as in the sentence, '*It* was impossible to recognize him.' When thus employed, the word *it* is a Demonstrative, and serves to *introduce* the real subject, which in this construction comes *after the verb*. '*It* was impossible to recognize him'='*to recognize* him was impossible.' This may be called the *idiomatic It*.

There.The word *there* has sometimes the function of a Pronoun, as in the example, *There* came to the beach a poor exile of Erin=A poor exile *came*, etc. *There*, thus employed, has the same power as *it*; that is, it serves to introduce a sentence.

One...There is a peculiar use of the word *one*, as in the sentence, *One* can not but think that all the planets are inhabited. In this use, its force is to make *indefinite reference*. Note that the *Pronoun* 'one' is etymologically a different word from the *adjective* 'one.' The latter is from the Anglo-Saxon *ane*, meaning *a* or *one*. The former is from the French *on*, as in *on dit*—literally *one says*, that is, *they say*. The French *on* is a contraction of *homme*, man. Compare the German, *Man sagt=man says*, that is, *one* says.

They.The plural Personal Pronoun *They* has an idiomatic use, as in the sentence, '*They* say [that is, *people* say, or *it is said*] that the Emperor is ill.' When so employed, it is to be ranked as a Demonstrative. Its use is the same as 'one' above; that is, it makes *indefinite* reference.

NOTE II.—The class Demonstratives is sometimes subdivided as follows:

INDEFINITE PRONOUNS—Any, Many, Few, One, They, Some, Other, All, None, Another, and Much.

DISTRIBUTIVE PRONOUNS—Each, Both, Either, Neither.

DEMONSTRATIVE PRONOUNS—This, That, Such, So, Former, Latter.

RECIPROCAL PRONOUNS—Each Other, One Another.

IDIOMATIC OR INTRODUCTORY PRONOUNS—It, There.

☞ The derivation of most of these Demonstratives is given in the list of Demonstrative Adjectives [¶ 60], where most of them recur.

III. RELATIVE PRONOUNS.

49. The **Relative Pronouns** are *who*, *which*, *that*, and *what*. They are called *relatives* because they *relate*, or *carry back* (from *re*, back, and *latus*, carried) our thoughts to some other

word that *goes before* them in the sentence. The word that the pronoun represents is called the *Antecedent.*

50. *Who* relates to persons. *Which* relates to the lower animals and to lifeless things. *That* may take the place of either *who* or *which.* [For the special rules governing the use of *that*, see Syntax of the Pronoun.]

51. The peculiarity of the relative is, that it makes one sentence of what would otherwise be two sentences, serving the purpose of a connective as well as of a pronoun, and making one of the sentences more prominent, while the other is subordinate.

'The mountain which I climbed is very high.' The thing principally asserted is that *the mountain is very high;* that *I climbed it* is a subordinate fact in the sentence, and it is connected with the main statement by the relative *which.* The sentence=The mountain is very high, *and* I climbed it.

52. The pronoun *what* is equivalent to *which thing*, or *that which.*

What appears to include in itself both the antecedent and the relative, and hence is usually called a compound pronoun. It is, however, simply the neuter of *who* with its antecedent omitted. The antecedent of *who* may also be omitted. There is really no difference of function between *who* and *what* in the sentences, '*Who* steals my purse steals trash;' and '*What* is done can not be undone.'

53. The word *as* has the force of a relative when its antecedent is qualified by the adjective *such;* as,

We are *such* stuff *as* dreams are made of.

54. *But* is sometimes a negative relative, and its antecedent is always a negative; as,

There is *no* fireside, howsoe'er defended,
But has [=*that has not*] one vacant chair.

55. The Pronouns *who*, *which*, and *what*, when used in asking a question, are called *Interrogative* Pronouns.

For *who* to dumb forgetfulness a prey
This pleasing, anxious being e'er resigned?

Exercise 12.

A.

Assign each PRONOUN *to its proper Class.*

1. I hope you will give me the book that I lent you. 2. The prince left his own carriage, and entered that of the general. 3. One can not always be

sure of one's friends. 4. As he entered the field, there sprang up, about three yards from him, a large hare. 5. It is an ill wind that blows nobody good. 6. What did the prisoner say? 7. Tell me what the prisoner said. 8. Blessed be the Lord, who hath not given us as a prey to their teeth. 9. The men whom I spoke to made no answer. 10. The king, who is the head of the state, may withhold his consent from a measure which has passed both houses of Parliament. 11. Ours are as good as yours. 12. They say that the Secretary will resign, which will break up the cabinet.

B.

1. Who was the thane lives yet.—*Shakspeare.*
2. There is no flock, however watched and tended,
   But one dead lamb is there.—*Longfellow.*
3. There's a divinity that shapes our ends,
   Rough-hew them how we will.—*Shakspeare.*
4. What in me is dark,
   Illumine; what is low, raise and support.—*Milton.*
5. I dare do all that may become a man;
   Who dares do more is none.—*Shakspeare.*
6. The old man told him that he worshiped the fire only, and acknowledged no other God. At which answer Abraham grew so zealously angry that he thrust the old man out of his tent.—*Jeremy Taylor.*
7. 'Tis the mind that makes the body rich.—*Shakspeare.*
8. I have seen him buy such bargains as would amaze one.—*Goldsmith.*
9. Breathes there a man with soul so dead,
   Who never to himself hath said,
   This is my own, my native land?—*Scott.*
10. We have fished up very little gold that I can learn; nor do we furnish the world with herrings, as was expected.—*Goldsmith.*
11. Whenever Antonio met Shylock on the Rialto, he used to reproach him with his usuries and hard dealings; which the Jew would hear with seeming patience, while he secretly meditated revenge.—*Lamb.*

3. The Adjective.

56. Adjectives are subdivided into three classes—

1. Common Adjectives;
2. Articles;
3. Demonstrative Adjectives.

57. **Common Adjectives** describe things by name or quality.

(*a*) Under Common Adjectives is included the Participle whenever it has the office of an adjective, as, The *running* water. Under the same head are also included what are sometimes called proper adjectives—namely, those derived from proper names—as, 'English,' 'American.'

(*b*) Such compounds as *silver-robed*, *rose-colored*, are sometimes called compound adjectives; but the simple term, Adjective, sufficiently designates them.

58. The **Articles** are *The*, called the definite article, and *An* or *A*, called the indefinite article.

(*a*) *The* points out a particular individual, or a group of individuals, of a certain class; as, *the* apple—a particular apple already referred to or to be referred to.

(*b*) *An* or *a* points out a class to which a thing belongs; as *an* apple = any one of the class called apple. *An* is from the same Saxon root as the word *any*. Different languages are variously supplied with Articles. The Greek and the Hebrew have only the definite article, the Latin has no article at all; most of the modern languages, as Italian, French, German, and Spanish, have both articles. The name *Article* literally means a small joint. It seems merely to express that they are small words. They are really adjectives in their use, and hence are classed as such in this book.

59. *A* is used before words beginning with a consonant sound; as, *a* man, *a* house, *a* wonder, *a* year, *a* use, *a* unit, *a* European. *An* is used before words beginning with a vowel sound; as, *an* art, *an* end, *an* heir, *an* hour, *an* urn.

(*a*) The learner must particularly note that the use of *a* or *an* depends, not on whether the initial letter of the succeeding word is a *vowel* or a *consonant*, but a vowel *sound* or a consonant *sound*. Thus 'use' and 'urn' both begin with the vowel *u;* but in the first instance *u* has a consonant *sound*, in the second a vowel *sound*. *W* and *y*, beginning words, are consonants, and words commencing with these letters, or the *sounds* of these letters, take *a*. Words beginning with the sounded *h* take *a;* as, *a* history; those beginning with *h* silent take *an;* as, an honor. The people of England 'drop their h's,' in many instances, where we sound them, and hence use *an* where we use *a:* thus they say *an* historian. American usage sounds the *h*, and consequently joins *a;* thus, *a* historian.

(*b*) The *n* in *an* is a part of the root (as in Latin *unus*, French *un*). Hence it is not *a* that becomes *an* before a vowel or a silent *h*, according to the common rule, but *an* which loses its final letter before a consonant.

60. **Demonstrative Adjectives** point out specific objects. The following are the principal demonstrative adjectives:

This and **these**.....used to point out objects near the speaker.

> *This* pencil take, she said, whose colors clear
> Richly paint the vernal year.—*Gray.*

That and **those**....used to indicate objects distant from the speaker—

> And first review *that* long, extended plain,
> And *those* wide groves, already passed with pain.—*Collins.*

NOTE.—When two objects are named, *this* represents the latter, *that* the former.

Such.....means *like this*. *Such* harmony is in immortal souls.—*Shakspeare.*

Such is derived from the Anglo-Saxon *swi-lc*, and is made up of the words *swi*, meaning this, and *lic*, like; hence *this like* = such.

Same.....is frequently used as a demonstrative adjective. Republican spirit can only be combated by a spirit of the *same* nature.—*Burke.*

Each.....denotes *every* individual of a certain class viewed separately:

Each ivied arch and pillar lone
Pleads haughtily for glories gone.—*Byron.*

Each is derived from the Anglo-Saxon *æ-lc*, which is made up of *ae*, meaning 'one,' and *lic*, like; hence *one like*=each.

Every....refers to individuals taken collectively=each and all. A storm of universal fire blasted *every* field, consumed *every* house, destroyed *every* temple.—*Burke.*

Either....means literally *whichever of the two* you please.

Sometimes *either* has the sense of *both*. On *either* side is level fen=on *both* sides.

Neither..is *either* with the negative prefix *ne*, not.

Both.....means two taken together.

Both is derived from two Saxon words meaning *two-two*, that is, two taken together.

Many.....implies number, but does not specify *a* number. *Many* men of *many* minds. *Many* may be joined with a singular noun preceded by *an* or *a;* as many *a* flower is born to blush unseen.

The explanation of this may be that *a* is here a corruption of *of:* the noun was originally plural, *many of flowers.*

Any.....means *one* of a certain number, without stating *which* among the number.

No.....a contraction of *none;* as *no* man liveth for himself. There is an idiomatic use of *not* with the indefinite article *a;* as in the sentence, *Not a* drum was heard, etc. This is the same as *no drum* was heard.

Some.....means *certain*, and denotes number or quantity indefinitely. *Some* pious drops the closing eye requires.—*Gray.*

Few.....means not many. *Few* persons can bear prosperity.

All.....*in*cludes universally. *All* men are mortal.

No.....*ex*cludes universally. *No* men are satisfied.

NOTE.—In the above list are included various pronouns that are sometimes classed in distinct groups. It seems needless to make the fine distinctions that are drawn, as the term Demonstrative sufficiently denotes these adjectives. The following is a common classification of this group of Adjectives:

DEMONSTRATIVE ADJECTIVES: *This, That, These, Those, Same.*

DISTRIBUTIVE ADJECTIVES: *Each, Every, Either, Neither.*

INDEFINITE ADJECTIVES: *Many, Much, Several, Few, All, No, Other, Such, Whole.*

NUMERAL ADJECTIVES: *One, Two, Three; First, Second, Third,* etc.

Exercise 13.

A.

Assign each ADJECTIVE *to its proper Class.*

1. A terrible war had been waged for many years. 2. The British coal-fields, it is said, will be exhausted in three generations. 3. The murder was no deed of a few moments. 4. The false glare of military glory shows massacre and rapine decked in the colors of good deeds. 5. The heavy brigade was drawn up in two lines. 6. Each soldier knew his duty, and every man was prepared to do it. 7. The captain lost both his sons, the one in battle, the other at sea. 8. The sisters embraced each other, and took their last farewell. 9. There is much wisdom in the words of the old man, but little grace in his speech. 10. Nothing is more remarkable than the rapid progress of this country in material wealth during the present generation. 11. The bloom of that fair face is wasted; the hair is gray with care. 12. I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented.

B.

1. A wise man will make haste to forgive, because he knows the true value of time, and will not suffer it to pass away in unnecessary pain — *Johnson.*
2. Of these, the false Achitophel was first;
   A name to all succeeding ages curst.—*Dryden.*
3. Like other dull men, the king was all his life suspicious of superior people.—*Thackeray.*
4. These wave their town flag in the arched gateway; and stand, rolling their drum; but to no purpose.—*Carlyle.*
5. And of this remnant will I leave a part,
   True men, who love me still, for whom I live,
   To guard thee in the wild hour coming on,
   Lest but a hair of this low head be harmed.—*Tennyson.*
6. There never was, on the whole, a quieter time than the reigns of the two first Georges.—*Jeffrey.*
7. O Caledonia! stern and wild,
   Meet nurse for a poetic child!
   Land of brown heath and shaggy wood,
   Land of the mountain and the flood.—*Scott.*
8. It is a common observation, that objects which in the reality would shock, are in tragical and such like representations the source of a very high species of pleasure.—*Burke.*
9. The Malay has been a fearful enemy for months: every night, through his means, I have been transported into Asiatic scenery.—*De Quincey.*
10. Roll on, thou deep and dark blue ocean—roll!
    Ten thousand fleets sweep over thee in vain.—*Byron.*

4. The Verb.

61. **Verbs** are divided, according to the function they perform, into,

I. *Complete Verbs.* II. *Incomplete Verbs.*

62. A Verb is *Complete* when by itself it makes a complete statement.

ILLUSTRATIONS.

1. Fishes swim.
2. Water freezes.
3. Truth exists.
4. God is [=exists: here *is* is used in its absolute sense, and is a Complete Verb; in its ordinary use it is an Incomplete Verb. See ¶ 66].

63. A Verb is *Incomplete* when it does not by itself make a complete statement. Such Verbs require, in order to make sense, the addition of a word called their **Complement**.

64. Incomplete Verbs that require as Complement an OBJECT (Noun or Pronoun), to which the action expressed by the Verb *passes over*, are called **Transitive** (*trans*, over, and *ire*, to go).

ILLUSTRATIONS.

1. Solomon *built* the Temple.

EXPLANATION.—*Built* is an Incomplete Verb, because it does not make full sense by itself. We ask, 'Built what?' The answer is, the *temple*. The word 'temple' is the Complement of the Incomplete Verb *built*. As 'built' has an *object* (the noun 'temple') for its Complement, it is a *Transitive* Verb.

2. Music *pleases* me.

EXPLANATION.—*Pleases* is an Incomplete Verb, and it is *Transitive*, because it requires an object—in this case, the word *me*. The pronoun *me* is in the objective case, and all objects of transitive verbs are said to be in the objective case.

65. Incomplete Verbs that require as Complement a word (Adjective, Noun, or Pronoun) *relating to their subject* are called **Neuter** or **Copula** Verbs.

66. The principal Copula Verb is the verb To Be. Other verbs belonging to this class are Become, Seem, Appear, Grow, Feel, Look, Smell, Taste.

The peculiarity of these Copula Verbs is that each *implies* in its meaning the verb To Be. Thus 'Become' is really *to come to be;* 'Appear' is to *be in appearance;* 'Feel' is to *be to the touch*, etc.

ILLUSTRATIONS.

1. Mary was *beautiful* [adjective-complement of the neuter verb *was*].
2. Elizabeth was *queen* [noun-complement of *was*].
3. It is *I*, be not afraid [pronoun-complement of *is*].
4. A boy becomes a *man* [noun-complement of neuter verb *becomes*].
5. *Cheerful* he seemed, and gentleness he loved [*cheerful*, adjective-complement of the neuter verb *seemed*].
6. Macbeth looked *pale* [*pale*, adjective-complement of the neuter verb *looked*].
7. Henry VIII. appeared every inch a *king* [*king*, noun-complement of the neuter verb *appeared*].
8. The rose smells *sweet* [*smells*, adjective-complement of *smells*=the scent of the rose *is* sweet].

NOTES ON THE VERB.

NOTE I.—It is important to note carefully the class to which a verb belongs—to observe if it is transitive, neuter, or Complete. We tell to which class a verb belongs by *inspection;* that is, by studying its sense. Such inspection is necessary because—

(1) The same word is sometimes used as an Incomplete and sometimes as a Complete verb: Heat *melts* ice; Ice *melts*—the first Incomplete and transitive, the second Complete. 'She *reads* a book;' 'She *reads* well'—the first transitive, the second Complete. (2) A verb usually Complete may become Incomplete. Thus *march* is a Complete verb; yet we can say he *marched* his *armies;* that is, he *caused* them to march. Water *freezes;* cold freezes *water*.

NOTE II.—There are some verbs of this kind: 'To *take care of*,' 'to *lay hold of*.' *Take care of* is one verb, and *lay hold of* is one verb. These, and others like them, are *idiomatic* forms; and in speaking of the verb, the words are not to be separated.

NOTE III.—Some Complete verbs are followed by an object of similar meaning to themselves, as I *dreamed* a sad *dream*. He *sleeps* the *sleep* of death. Some Complete verbs are, properly speaking, *reflexive*, that is, the agent acts upon himself; but we have almost ceased to repeat the pronoun, and so the verb seems complete without an object. I *wash* [myself], the cow *feeds* [herself], he *awakes* [himself], are used intransitively; but I *wash* the floor, you *feed* the cattle, he *awoke* me, are used transitively.

NOTE IV.—Certain Complete verbs, when followed by particular prepositions, become transitive, and require an object. Thus, The baby *laughs* [Complete]; We *laughed at* the *clown* [transitive, with *clown* as object]. The ragged rascal *ran;* Farragut *ran-down* the *Atlanta*.

Exercise 14.

Assign each VERB *to its proper Class.*

1. Lives of great men all remind us,
   We can make our lives sublime.

2. Chill penury repressed their noble rage,
And froze the genial current of the soul.
3. Some murmur when their sky is clear.
4. Sir Christopher Wren built St. Paul's.
5. Virtue is its own reward.
6. He was a man, take him for all in all,
I shall not look upon his like again.
7. Where heaves the turf in many a mouldering heap.
8. And there upon the ground I sit,
I sit and sing to them.
9. The gas burns brightly this evening.
10. Whatever is is right.
11. Mohammedans wash three times a day.
12. Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he.

5. The Adverb.

67. **Adverbs** are divided into those of—

1. *Time.* 2. *Place.* 3. *Manner.* 4. *Cause.*

68. I. Adverbs of **Time** express *when*, *how often*, or *how long* an action is done; now, seldom, always, to-morrow.

69. II. Adverbs of **Place** express *where*, *whither*, or *whence* an action proceeds; here, whence, aloft, below.

70. III. Adverbs of **Manner** express *how* an action is done, or how a quality is possessed; well, softly, so. This class includes the numerous adverbs derived from adjectives of quality by adding *ly*.

(*a.*) Care must be taken to distinguish adverbs of manner in *-ly* from adjectives in *ly*, like *kindly*, *daily*. The latter are made generally from nouns.

(*b.*) The suffix *ly*, which forms so many hundreds of adverbs, is the Anglo-Saxon word *lic*=like: thus boldly=bold-*like*; only=one-*like*.

71. IV. Adverbs of **Cause** express *why* a thing is done; therefore, whence, thence, why.

72. There are certain adverbs belonging to each of the four classes which are used only as connectives. These are called Relative Adverbs. They are—

1. *Relative Adverbs of Time;* when, whenever, and while.
2. *Relative Adverbs of Place;* where, whither, and whence.
3. *Relative Adverbs of Manner;* how and as.
4. *Relative Adverbs of Cause;* why and wherefore.

ILLUSTRATIONS.

Shall I be frighted *when* a madman stares?—*Shakspeare.*
The world was all before them *where* to choose
Their place of rest, and Providence their guide.—*Milton.*

73. These adverbs, unlike all other adverbs, have no meaning in themselves. 'He came *while*' does not mean any thing; the sense is suspended till some other words are supplied, as 'he came *while I was speaking.*' Here *while* connects 'I was speaking' with 'he came.'

NOTES ON THE ADVERB.

NOTE I.—The relative adverbs are derived from the same Anglo-Saxon root as the relative pronouns *who* and *which*. Hence they may generally be resolved into an antecedent and a relative phrase. Thus, 'He arrived *when* we left' may be resolved into, 'He arrived *at the time* [antecedent] *at which* we left' [relative clause].

NOTE II.—Adverbial phrases are expressions made up of two or more adverbs connected by conjunctions, or they are expressions consisting of a preposition with a noun, an adjective, or an adverb. EXAMPLES: By and by, up and down, in and out; one by one, from below, at length, at all, by far, as yet, to-day, to-morrow.

NOTE III.—The word *the* in such expressions as '*the* sooner *the* better' is not to be parsed by itself; 'the sooner' and 'the better' should be parsed as adverbial phrases.

NOTE IV.—*Yes* and *No*, which are usually called adverbs of certainty, being incapable of standing beside a verb, must be considered as peculiar words, rather adverbs than any thing else, and yet not adverbs in the strict sense of the term. These words come from verb-roots. *Yes* means literally *let it indeed be.* *No*, the term of denial, comes down to us from thousands of years ago. In parsing, call them Independent Adverbs.

NOTE V.—A number of compound adverbs, such as *herein*, *whereby*, *withal*, *hereto*, etc., are now, except in legal documents, solemn language, or poetry, out of date. To these we may add

Needs; as *I must needs go: needs* is really the possessive case of *need*=I must *of need* go.
Fain; as *I would fain tell you.*
Erst=superlative of *ere*, formerly.
Whilom=formerly,
Belike, *Peradventure*, *Mayhap* =perhaps 1. It is likely. 2. By chance. 3. It may happen.
Anon=*presently.*
Eke=*also.*

Exercise 15.

A.

Pick out the ADVERBS.

1. And *now* a bubble bursts and *now* a world. 2. Night's *already* gone. 3. She weeps *not*, but *often* and *deeply* she sighs. 4. Again thy fires began

to burn. 5. *Oft* she rejects, but *never once* offends. 6. *Ill* fared it *then* with Roderick Dhu. 7. I am *not at all* surprised. 8. This mine is *by no means* so good as the other. 8. And *ever and anon* he beat the doubling drum. 10. *When once* we drink, our name is heard *no more*. 11. Every one ran *hither* and *thither*. 12. The lad went *away directly* after dinner.

B.

Pick out the ADVERBS. *Tell which are* RELATIVE ADVERBS, *and what they* CONNECT.

1. Where'er she turns the Graces homage pay. 2. I was much alarmed when I saw him in so wretched a condition. 3. The buffaloes go southward as soon as winter approaches. 4. The battle was soon ended.

5. And when above the surges
They saw his crest appear,
All Rome sent forth a rapturous cry,
And even the ranks of Tuscany
Could scarce forbear to cheer.

C.

[Some expressions of an adverbial nature can be turned into single-word Adverbs; thus, *with fragrance=fragrantly.* In the following, change the expressions in italics into Adverbs:]

1. Every thing was done *with prudence and wisdom.* 2. The bird builds its nest *with great skill.* 3. John did his task *in a great hurry.* 4. *With slowness and sadness* we laid him down. 5. Lift her up *with tenderness.*

6. The Preposition.

74. The English language contains about fifty PREPOSITIONS. They are all used to show the relation of a Noun or of a Pronoun to some other word.

75. The following are among the most important Prepositions:

Of....The most common use of *of* is to denote possession; as, the book *of* the scholar=the *scholar's* book.

Of expresses many relations, all connected with the original meaning of the word, which is *proceeding from.*

(1) *Of* is used to relate the part of any thing to the whole; as 'the walls of a town.' This may be called the *partitive* meaning.

(2) *Of* is used to connect an abstract property with the concrete; as, the lightness *of* air. This may be called the *attributive* meaning.

(3) *Of* may serve to specify a subject or to make a *reference;* as, the Book *of* Proverbs.

(4) The Preposition *of*, with its noun, has often the force of an adjective; as a crown *of* gold=a *golden* crown. This may be called the *adjective* meaning.

(5) Nouns in apposition are sometimes connected by *of*, as 'the city *of* Amsterdam.'

To....The primary idea of *to* is *motion towards;* as, he went *to* the house.

To is pointedly contrasted with *from*, as in the phrase 'to and fro.' Among the more remote applications of *to* are to be found such phrases as 'pleasant *to* the taste,' '*to* one's hand,' 'ten *to* one,' 'they marched *to* the tune.' Even in these examples, when motion in the direction of is not directly stated, *nearness*, which is the natural result, is indicated.

From....means *beginning from, proceeding from.* Any thing that indicates source, origin, or commencement, may be preceded by *from.* It is also applied to time; as, '*from* morn to dewy eve.'

'It is inferior *from* what I expected' should be *to* what I expected. 'Different *to* that' should be different *from* that.

By....the primary meaning of *by* seems to be *alongside of;* that is, proximity. He sat *by* the river. Hard *by* the oracles of God. The other meanings grow naturally out of this. Thus, *defense of*—'stand *by* me;' *instrumentality*—'eaten *by* wolves.'

Words of measuring take *by* after them, from the circumstance that the things measured have to be put side by side, as 'greater *by* half,' 'sold *by* the ounce.' So also of *time.* *By* this time they are far away=*alongside of*, or at this time.

With....the radical notion involved in *with* is *joining* or *uniting.* It comes from the same root as the noun *withe*, meaning a twig used to bind or *unite* a bundle of hay.

From the radical idea comes that of *company* or companionship; as, he traveled *with* me for some days. *Possession* is readily implied in the idea of union, as in '*with* the hope of.' From union comes the idea of instrumentality, as 'fed *with* the same food.' Finally, the use of 'with' to denote opposition (as 'to differ *with* a person') comes from the fact that antagonists must *join* in a struggle.

76. A *Prepositional Phrase* is a group of words that, taken together, have the power of a Preposition; as, *for the sake of*, *apart from*, etc.

77. The Preposition and the Adverb are closely allied, and most of the Simple Prepositions may be used as Adverbs; thus—

Prepositions.	*Adverbs.*
He fell *down* stairs.	He moved *down.*
I have a pain *in* the head.	Go *in*, and see him.
He passed *through* the town.	He passed *through.*

78. The **Relations** expressed by Prepositions are—

I. *Adjective.* II. *Adverbial.*

79. A preposition expresses the *Adjective relation* when it relates its object to a noun or to a pronoun; as, a man *of taste*, she *with the black eyes.*

80. A preposition expresses the *Adverbial relation* when it

relates its object to a verb, an adjective, or another adverb; as, he came *in haste;* go *with rapidity.*

Exercise 16.

Say what RELATION *each* PREPOSITION *expresses:*

1. The man with the gray coat fell from the top of the wall. 2. We rise at seven o'clock in the winter, and in summer at six. 3. James VI., of Scotland, was the great-grand-nephew of Henry VII. of England, the first of the Tudor line. 4. There are many proofs of the roundness of the earth. 5. The head of the gang listened in silence to the remonstrances of his subordinates. 6. His head had not been five seconds under water, when he rose to the surface, and swam towards the bank. 7. He of the rueful countenance answered without delay. 8. As we walked across the bridge, we saw a number of fish in the pool beneath us. 9. With patience, you may succeed. 10. I have not seen him since Monday, but I expect him within an hour. 11. A brilliant meteor shot athwart the sky, and was lost behind the hill. 12. The poor bird took refuge in a hole in the oak, and died of fright.

7. The Conjunction.

81. Conjunctions are of two great kinds:

I. *Co-ordinate Conjunctions.* II. *Subordinate Conjunctions.*

82. **Co-ordinate Conjunctions** serve to join statements of equal importance, keeping the connected members on a *level* with each other; as,

The snow was deep, *and* the wind was cold.

He has either forgotten his appointment *or* he has missed the train.

83. Co-ordinate Conjunctions may be subdivided thus:

1. *Copulative*—that is, connecting both the statements and their meaning; as, *and*, *also*, *therefore.*
2. *Disjunctive*—connecting the statement, but expressing separation as to their meaning; as, *or*, *nor*, *but*, *yet.*
3. *Comparative*—used after Adjectives, to join the two sides of a comparison; *than*, *as.*

Than (derived from *then*) is a Conjunction after which the verb is generally left out; as, My brother works harder *than* you [work]. Some authors of eminence, however, use such expressions as, Mary, *than whom a more beautiful woman never wore a crown.* In this case *than* is used as a preposition, and governs the objective.

84. **Subordinate Conjunctions** serve as *steps* leading from a higher to a lower statement; as, The barons met in armor, *because* they were resolved to assert their rights.

To this class belong Relative Pronouns used as connectives, Relative Adverbs, and such Conjunctions as

Doubting..... { *If, whether.* / *Unless=if not.*
Granting.....*Though, although.*
Reason.....*Because, or, for, since.*
Time.....*Before, after, until.*

☞ It will be seen afterward that a knowledge of the structure of sentences depends greatly upon the clear understanding of the Conjunction and its uses.

85. Some Conjunctions are attended by others which go before, and assist either to join or to disjoin *in meaning.* These may be called *Correlative Conjunctions.*

And	has *both*.....	*Both* Louis *and* Charley came.
Or	" *either*.....	*Either* Ella *or* Willie did it.
Nor	" *neither*....	*Neither* the horse *nor* the carriage was injured.
As	" *as*.....	Her eyes are *as* bright *as* diamonds.
As	" *so*.....	He is not *so* bad *as* he seems.
That	" *so*.....	She was *so* tired *that* she fell asleep.
Or	" *whether*...	*Whether* I go *or* stay.
Though	" *yet*.....	*Though* his heart bled, *yet* he kept a cheerful countenance.

NOTES ON THE CONJUNCTION.

And, the principal Copulative Conjunction, is derived from an Anglo-Saxon verb—*andan*, to add. It means *add;* as, Bread *and* butter=bread *add* butter.

Or, the principal Disjunctive Conjunction, marks an alternative; as, Will you have an apple *or* an orange?

Or is also used to join two nouns, of which the second is explanatory of the first; as, the bed, or channel, of the river=the bed, that is to say, the channel. In this use the first noun is followed by a comma.

If is a shortened form of *gif*, from the Anglo-Saxon verb *gifian*, to give. It means *give* or *grant;* as, I shall go *if* you let me=*grant that* you let me.

Because is compounded of *by* and *cause.*

A number of words that, taken together, have the power of joining, form a *Conjunctional Phrase;* as, *inasmuch as, as well as, as if,* etc.

Under the general term *Connectives* are included not only *Conjunctions,* but *Relative Pronouns, Relative Adverbs,* and *Prepositions.*

Exercise 17.

Tell if the Conjunctions *are* Co-ordinate, Subordinate, *or* Correlative.

1. Take heed lest ye fall. 2. I have cut my finger, therefore I can not write. 3. I fear I shall fail, but I shall make the attempt. 4. I shall make

the attempt, though I fear that I shall fail. 5. He speaks so low that he can not be heard. 6. Remain where you are till I return. 7. He will neither come, nor send an apology. 8. It is as cold as Iceland. 9. I know not whether to go or to remain. 10. Ask James if he is ready; and if he is ready, tell him to follow as quickly as he can. 11. He did not deserve to succeed; for he made no effort, and showed no interest. 12. I shall not go unless you call me, nor will I remain if I can avoid it.

13. Whether he was combined
With those of Norway; or did line the rebel
With hidden help and vantage; or that with both
He labor'd in his country's wrack, I know not.—*Shakspeare.*

14. I can wonder at nothing more than how a man can be idle; but of all others a scholar.—*Hall.*

15. Some murmur when their sky is clear,
And wholly bright to view,
If one small speck of dark appear
In their great heaven of blue.—*Trench.*

16. The precise era of the invention and application of gunpowder is involved in doubtful traditions and equivocal language; yet we may clearly discern that it was known before the middle of the fourteenth century; and that, before the end of the same, the use of artillery in battles and sieges, by sea and land, was familiar to the states of Germany, Italy, Spain, France, and England.—*Gibbon.*

Parsing.—Second Model.

86. In Model II. of Etymological Parsing, the pupil is required to give not only the part of speech, but the subdivision (if any) to which it belongs.

The paths of glory lead but to the grave.

The....The definite article, limiting *paths.*
paths...A common noun.
of.....A preposition, linking *glory* to *paths:* adjective relation.
glory...A common noun.
lead....An incomplete verb transitive, the object *us* being understood.
but.... An adverb of manner (=*only*), modifying the adverbial expression 'to the grave.'
to.....A preposition, linking *grave* to *lead:* adverbial relation.
the.....The definite article, limiting *grave.*
grave .. A common noun.

Exercise 18.

A.

PARSE *the following Sentences:*

1. Then shrieked the timid.—*Byron.*
2. The grave is the ordeal of true affection.—*W. Irving.*
3. So hard a winter had not been known for years.—*Milman.*
4. When that the poor have cried, Cæsar hath wept.—*Shakspeare.*
5. Each thought on the woman who loved him best.—*Kingsley.*

6. The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour.—*Gray.*
7. We can show you where he lies.—*Scott.*
8. Surely, said I, man is but a shadow, and life a dream.—*Addison.*
9. What did he achieve and suffer in the world?—*Carlyle.*
10. When my time was expired, I worked my passage home; and glad I was to see Old England again, because I loved my country.—*Goldsmith.*

CHAPTER III.

INFLECTION.

87. **Inflection** treats of the changes made in words to express various *relations* and *meanings.*

88. We can say—boy, and boy'*s*, and boy*s.*
We can say—man, and man'*s*, and m*en.*
We can say—sweet, and sweet*er*, and sweet*est.*
We can say—walk, and walk*ing*, and walk*ed.*
We can say—*he*, and we can say *his*, and *him.*
These are some illustrations of changes in the *forms* of words.

Inflection enumerates and explains all the possible forms of each part of speech; *Syntax* directs which form it is proper to use in each particular case.

89. Inflections generally consist of an addition at the end; as *boy-'s*, *lion-ess*, *swim-s.* Sometimes, however, the change is made within the word itself; as man, *men;* rise, *rose.*

90. There are three of the eight classes of words that do not change their forms at all. These can therefore give us no trouble. They are the Conjunction, the Preposition, and the Interjection. This leaves *five* classes subject to change. They are the Noun, the Pronoun, the Adjective, the Verb, and the Adverb.

I. The Noun.

91. **Nouns** are inflected to express differences of *Number*, of *Case*, and of *Gender.*

I. Number.

92. There are two **Numbers,** the *Singular* Number and the *Plural* Number. A noun is *Singular* when it names one thing, as *book; Plural* when it names more than one, as *books.*

93. Rule I. The Plural is generally formed by adding *s* to the Singular; as book, *book-s.*

There were various modes of forming the plural of Anglo-Saxon Nouns; as in *an* (*steor*, a star, *steorran*) and in *a* (*gifa*, gifts, plural of *gifu*). Another class of Anglo-Saxon Nouns formed their plural in *-as*, which in later English became *-es*, and ultimately *-s*. This form of the plural-ending became the main one probably on account of its similarity to the Norman-French plural ending *s*.

94. Rule II. Nouns ending in sounds that do not easily combine with *s* form their plural by adding *es;* as *loss-es*, *fish-es*, *church-es.*

(*a*) The sounds that do not easily combine with *s* are *ch* soft, *sh*, *ss*, *s*, and *x*.

(*b*) Nouns ending in *o* or *i* after a consonant form the plural by adding *es;* as, hero, *heroes;* alkali, *alkalies*. The reason of this is that the regular plural would give the short sound of *o* and *i*=herŏs, alkalĭs.

95. Rule III. Nouns ending in *y*, following a consonant, change the *y* into *i*, and add *es* for the plural; as duty, *duties;* glory, *glories.*

A reason for this irregularity may be found in the fact that, formerly, such words as 'duty,' 'glory,' were written *dutie*, *glorie*, and the plural was *regularly* formed by adding *s*.

96. Rule IV. Nouns ending in *f* or *fe* make the plural by changing *f* or *fe* into *v*, and adding *es* sounded like *z;* as wolf, *wolves;* wife, *wives.*

(*a*) The reason of this irregularity is that, in Anglo-Saxon, the singular of these nouns ended in *ve*.

(*b*) Some few nouns ending in *ff*, *oof*, *rf*, and *fe*, follow the general rule, and add merely *s;* as *hoof*, *turf*, *stuff*, *fife*, *strife*, *reef.*

(*c*) *Wharf* makes the double plural, wharfs and wharves.

97. Saxon Nouns. A few nouns of Saxon origin form their plural by changing the vowel sound of the singular. They are man, *men;* woman, *women;* foot, *feet;* goose, *geese;* tooth, *teeth;* mouse, *mice;* louse, *lice.*

A few old Saxon nouns form their plurals in en; as, ox, *oxen;* brother, brethren. *Children*, the plural of *child*, has a peculiar double termination. It is thus accounted for: The Scandinavian plural ending *er* would make the word *childer* (still to be heard in Ireland); the English plural would be *childen*. Our plural is a compound of both.

98. Foreign Nouns. Most foreign nouns retain their foreign plurals.

1. Pure Latin nouns adopted into our language generally retain their Latin endings:

Nouns in *us* form the plural in *i*; as, focus, foci.
" " *um* " " " " *a*; as, datum, data.
" " *a* " " " " *æ*; as, nebula, nebulæ.
" " *ex* " " " " *ices*; as, vortex, vortices.
" " *us* (neuter gender) " *era*; as, genus, genera.

2. Pure Greek nouns adopted into our language retain the Greek endings in the plural; thus—

Nouns in *is* form the plural in *es*; as, cris*is*, cris*es*.
" " *on* " " " " *a*; as, phenomen*on*, phenomen*a*.

3. Some words adopted from other sources retain their original plurals. Thus—

Hebrew.—Cherub becomes cherubim.
French.—Beau " beaux.
Italian.—Virtuoso " virtuosi.

99. Double Plurals. Certain nouns have two forms of the plural, one regular, the other irregular. These distinctive forms have usually different meanings. Thus—

Sing.	*Plur.*	
Brother	brothers (by birth)	brethren (of a community).
Cloth	cloth (kinds of cloth)	clothes (garments).
Die	dies (stamps for coining)	dice (for play).
Genius	geniuses (men of talent)	genii (spirits).
Index	indexes (contents)	indices (algebraic signs).
Pea	peas (regular)	pease (collective).
Penny	pennies (regular)	pence (collective).
Staff	staves (common use)	staffs (military term).
Shot	shot (balls)	shots (number of rounds).
Fish	fish (collective)	fishes (individuals).

100. Nouns with *two* meanings in the plural:

Sing.	1*st Plural.*	2*d Plural.*
Pain	pains (sufferings)	pains (troubles).
Custom	customs (habits)	customs (revenue duties).
Letter	letters (of the alphabet)	letters (literature).

101. Compound nouns generally form their plural by inflecting the principal noun; as, sons-in-law; courts-martial; maid-servants.

(*a*) When the words are so closely joined in sense that the meaning is not complete till the whole is known, the *s* is added at the end; as, pailfuls, cup-fuls, forget-me nots.

(*b*) We may say either 'the Misses Brown,' or 'the Miss Browns,' or even 'the Misses Browns.'

(*c*) A firm of Browns is named in England 'the Messrs. Brown,' but we say 'Brown Brothers.'

102. The following peculiarities are to be noted:

1. Nouns used only in the Plural:

Aborigines.	Entrails.	Scissors.
Annals.	Hustings.	Shears.
Antipodes.	Lees.	Summons.
Archives.	Matins.	Thanks.
Banns.	Measles.	Tidings.
Bellows.	News.	Tongs.
Billiards.	Nuptials.	Trowsers.
Breeches.	Oats.	Vespers.
Calends.	Obsequies.	Victuals.
Credentials.	Odds.	Vitals.
Dregs.	Pincers.	Pantaloons.

Riches.....seems to be plural, but it is really singular, being derived from the French *richesse*. Riches *profit* not should be riches profits not.

News.....in old English was plural. It is now uniformly singular; as, ill news runs apace.

Means.....is to be used in the singular when the signification is singular, and in the plural when the signification is plural. We may say, *this* means or *those* means.

Summons.....has a regular, derived plural, *summonses*.

Alms.....is plural in form, but is really singular, being derived from the Anglo-Saxon *ælmesse*.

Politics.....
Ethics.....
Physics.....
Optics.....
Mathematics....
} represent Greek plurals, but are now treated as singular. Mathematics *is* an improving study. Optics *is* the science of light.

2. Nouns the same in both Numbers:

Deer.	Salmon.	Cannon.
Grouse.	Sheep.	Perch.
Fish.	Swine.	Pike.
Trout.	Heathen.	Fowl.

Some of these words have also regular plurals, with a distributive meaning; as, fishes, cannons, pikes.

3. Nouns with a different meaning in the Plural:

Compass....compasses.	Salt.....salts.
Corn.....corns.	Domino.....dominoes.
Iron.....irons.	Good.....goods.

Exercise 19.

A.

Give the PLURAL *of the following Nouns:*

1. Pen; desk; book; knife; fox; ox; foot; foot-man.
2. Candle; map; cage; calf; class; hat; sky; toy.

3. Cargo; church; monarch; muff; tyro; focus; basis.
4. Story; dictum; beau; potato; cherub; log; nebula.
5. Chimey; automatum; genus; proof; axis.
6. Criterion; child; woman; wife; kiss; staff.

B.

Answer the following Questions:

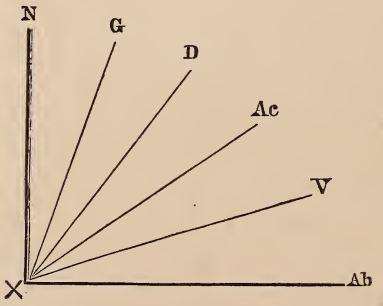
1. Give the two plurals of *die*, with the meaning of each; also of *brother*, *cloth*, and *penny*.
2. Mention *three* other nouns that have two plurals differing in meaning.
3. Give *three* nouns used only in the plural, one signifying a pair of things.
4. What is peculiar in *alms*, *politics*, *salts*, and *pains?*
5. How many meanings has the word *letter* in the singular? How many in the plural?
6. Mention *six* nouns that have the same form in both numbers.

II. Case.

103. A suffix is frequently added to a Noun to mark the relation in which that noun stands to other words. Thus, in the sun's rays, the *'s* shows the relation existing between the *sun* and its *rays*—namely, that the *rays* proceed *from* the *sun*.

104. The simple word and the suffix are together called a **Case.**

(*a*) The old grammarians illustrated the changes of Case by the following diagram:



The perpendicular line represented the Nominative (*rectus*). If this line, moving on a hinge at X, were to *fall* or be *bent* downward, it would assume the various *oblique* positions marked G, D, etc., to express the six Latin cases, the Nominative, Genitive, Dative, Accusative, Vocative, and Ablative.

The diagram gives origin to the following grammatical terms:

Case, derived from the Latin *cado*, I fall, each change being denoted by a *falling* of the perpendicular line.

Oblique case, meaning any case except the Nominative; the other cases being denoted by the *slanting* lines.

Decline, declension, derived from *de*, down, and *clino*, I bend; the upright line being *bent* downward.

Inflect, inflection, derived from *in*, into, and *flecto*, I bend.

(*b*) In certain languages, many inflections are used to mark the several relations of Nouns, and each inflection makes a distinct *Case*. Thus the Latin language had a change of form to express the relation of proceeding from a thing—our 'possessive:' this was called the *genitive;* as, man=*homo;* man's, or of a man=homin-*is*. But '*to* a man' was also marked by an inflection—homin-*i;* the object of a transitive verb was marked by a peculiar inflection—homin-*em;* and *by* or *with* a man had its own inflection—homin-*e*.

105. Our language, in its original form of Anglo-Saxon, had various inflections of Case which English has now lost.

Teacher's Note.—The following Comparative Table will show the inflections of the Noun 'man' in Latin, Saxon, and English:

	Latin. *Singular.*	*Saxon.* *Singular.*	*English.*
Nominative Case	Homo,	Man,	Man.
Genitive	Homin-*is*,	Mann-*es*,	Man's.
Dative	Homin-*i*,	Men,	(to a) Man.
Accusative	Homin-*em*,	Man,	Man (object).
Ablative	Homin-*e*,	Men,	(with or by) Man.
	Latin. *Plural.*	*Saxon.* *Plural.*	*English.* *Plural.*
Nominative	Homin-*es*,	Men,	Men.
Genitive	Homin-*um*,	Mann-*a*,	Men's.
Dative	Homin-*ibus*,	Mann-*um*,	(to) Men.
Accusative	Homin-*es*,	Men,	Men (object).
Ablative	Homin-*ibus*,	Mann-*um*,	(with or by) Men.

Explanation.—It will be seen from this table that, while the Anglo-Saxon had a much less elaborate apparatus of Case-endings than the Latin, modern English has still fewer inflections than the Saxon had. In fact, we have lost all the Case forms except the Genitive (Possessive), formed by adding *'s*.

106. There is now but *one* inflection of case in English nouns. This is the addition of an apostrophe with the letter s ('s) to the regular form of the noun. Thus, river, river'*s*. This is called the *Possessive Case.*

If the pupil will look at the Saxon word *man* in the table, he will see that the possessive (or genitive) case was mann*es:* so the possessive of *bird* was bird*es*. It is in this Saxon inflection of the genitive that our possessive originates. The apostrophe marks merely the omission of the *e*. The scholar will understand from this how absurd is the notion of some grammarians and others, who think that *'s* is a contraction of *his;* as, John's book=John his book.

107. The unchanged noun, standing as the *chief word in the subject* of a sentence, is called the *Nominative* or *naming* case; as, The *President* of the United States is elected every four years.

108. The noun used as object of a verb or of a preposition is usually called the *Objective* case; but as its *form* is the same as that of the nominative, it can not be regarded as a *real case.*

(*a*) Except for the pronouns, the distinction of *nominative* and *objective* would not be kept up, as the form of the noun can never show whether it is nominative or objective. These names have a meaning only in construction with verbs, the one (the nominative) corresponding to the *subject* of the sentence, the other (the objective) to the *object* of the sentence.

(*b*) Some consider our poverty of case-forms one of the disadvantages of English, as it prevents us from changing about in the position of our nouns. In Latin, if we say *Brutus killed Cæsar*, it does not signify in what order we place these three words, as the endings of the nouns tell us which is *he* and which is *him.* We can say either *Brutus Cæsarem occidit* or *Cæsarem Brutus occidit*, because the form 'Cæsarem' always denotes Cæsar-*him*, and the form 'Brutus,' Brutus-*he.*

109. A noun is said to be 'declined' when we name its three cases.

Declension of a Noun.

	Singular Number.	*Plural Number.*
Nominative Case:	Man	Men.
Possessive Case:	Man's	Men's.
Objective Case:	Man	Men.

General Rule for the Possessive Case.

110. *Possessive Singular.* The Possessive Case singular is formed by writing *apostrophe s* ('s) after the singular noun; as, neighbor, neighbor's.

111. *Possessive Plural.* The Possessive Case plural is formed by writing the apostrophe *after* the s of plural nouns; as, neighbors, neighbors'. But when the plural does not end in *s*, the '*s* is added; as, men, men's.

(*a*) When the nominative singular ends in a sound hard to pronounce, it has been usual to mark the possessive singular by writing merely the apostrophe; as, Socrates' wife; conscience' sake. But it is better in *all* cases to form the possessive singular by writing the apostrophe *s* ('s). It is better to write Moses's law than Moses' law; Charles's book than Charles' book. Whether it shall be *pronounced* or not is a matter of *euphony.* Men, women, boys, girls, and sign-painters make many mistakes in the management

of the possessive. Master the foregoing rules, and the matter need not puzzle you any longer.

(*b*) The apostrophe placed after the nominative plural of nouns to form their possessive marks a contraction of *es*, the old English inflection of the possessive plural. In irregular plurals, such as *men's*, we retain the *s*, and mark the omission of the *e* by the apostrophe.

112. In Compound Nouns, the possessive suffix is attached to the *last* word; as, heir-at-law's; the Queen of England's.

Exercise 20.

A.

Give the POSSESSIVE, *singular and plural, of the following Nouns:*

1. Child; prince; woman; king; cable; tutor.
2. Peril; mercy; father; Henry; aunt; cat.
3. Charles; gardener; brother; poetess; author; painter.
4. Sculptor; engraver; sister; Socrates; princess; bridge.
5. House; Peter; righteousness; ox; thief; sheep.

B.

Write the following—changing the nouns with prepositions into POSSESSIVE nouns:

1. A cap *of a boy*. 2. The mother *of Moses*. 3. The dresses *of the ladies*. 4. The son *of the princess*. 5. The pain-killer *of Davis*. 6. The wrath *of Achilles*. 7. The work *of the men*. 8. The wool *of the sheep*. 9. The hat *of Mr. Jacob*. 10. The house *of Mr. Jacobs*. 11. The store *of the Messrs. Woods*. 12. The banking-house *of Brown Brothers*. 13. The houses *of my sons-in-law*.

III. GENDER.

113. The English speech is the simplest of all languages in its rules for gender. We know the gender of any noun by its sense. If it denotes a living being, it is *Masculine* or it is *Feminine*, according to the *sex* of the being. If not the name of a living being, the noun is said to be *Neuter;* that is, *neither* Masculine nor Feminine.

(*a*) In many languages, as Latin, Greek, etc., a poetical or figurative process of personifying things without life was in extensive operation; by this the distinction of gender was extended to nouns generally, and this without distinction of sex—the termination of the noun deciding its gender. This may be called *grammatical gender;* but we have in English no such thing. On this account our language is free from one of the main difficulties of French gender, namely, the difficulty of determining the gender of any noun, which determination must be made before an article or an adjective can be used with it. Thus *the good sugar* is '*le bon* sucre' ('sucre,' masculine), but *the good pen* is '*la bonne* plume' ('plume,' feminine).

(*b*) The term *Common* gender is applied to Nouns that may be either masculine or feminine; as, *parent, child.*

114. In English, *Sex* is usually denoted by the use of distinctive words to name the Male and the Female; as, *father, mother; brother, sister; gander, goose; boy, girl.*

115. There are certain suffixes used to turn Masculine Nouns into Feminines.

(1.) The most common Feminine suffix is ESS; as, *actor, actress; giant, giantess; heir, heiress; lion, lioness; poet, poetess.*

(2.) The suffix *ix* is a feminine inflection used in a few Latin derivatives, as, administrator, administrat*rix*; executor, executr*ix*.

(3.) The suffix *ine* is a feminine inflection in a few words, as, hero, hero*ine*; Joseph, Joseph*ine*; Paul, Paul*ine*.

NOTES ON PECULIARITIES OF GENDER.

(*a*) The suffix *ster* was the most common Old English feminine inflection; thus *webere* meant a male weaver, and web*ster* meant a female weaver. But *ster* is now a masculine termination. This suffix is now used as a feminine only in the word *spinster;* seamstress = seam + str + ess is redundant, containing both the Saxon inflection *ster* and the French *ess*. So with songstress.

(*b*) The word *vixen* contains the suffix *ine*. It is really fox-*ine* = a she-*fox*, and hence is applied to a cross, snarling woman.

(*c*) WIDOWER. *Widow* was in Old English both masculine and feminine. Afterwards it came to be used as feminine only; then the suffix *er* was added to denote the masculine.

(*d*) BRIDEGROOM. The masculine of bride is *bridegroom*. The word *groom* is a corruption of Anglo-Saxon *guma*, man.

(*e*) WOMAN, the feminine of man, is composed of *wif* (from the same root as 'weave') and *man* (which meant a human being of either sex). The literal meaning, therefore, is she that weaves, that is, the weaver. The pronunciation of the plural of woman preserves the old root *wif*.

(*f*) LADY. The word *lord* comes from the Anglo-Saxon *hlaf-ord* = the loaf-giver. The *y* in *lady* is a feminine suffix, and the word means literally *the female loaf-giver*.

(*g*) BEAU and BELLE (masculine and feminine of the French adjective meaning beautiful) are not correlatives. *Beau* means either a male sweetheart or a dandy, while *belle* means, not a female sweetheart, but a preeminently beautiful woman.

(*h*) In our English poverty of inflection, we sometimes resort to the plan of *prefixing* certain sex-words, as *she*-bear, *maid*-servant, *hen*-sparrow, etc.

116. When an inanimate object is represented as a living person, it is said to be personified. Thus words of the neuter gender become masculine or feminine:

> For *Winter* came: the wind was *his* whip.
> One choppy finger was on his lip:
> *He* had torn the cataracts from the hills,
> And they clanked at his girdle like manacles.

In the same way the sailor speaks of his ship, and the hunter of his gun, as *she*. We speak of the sun as *he*, and of the moon as *she;* but our Anglo-Saxon forefathers spoke of the moon as *he* and the sun as *she*.

Exercise 21.

Tell the GENDER *of the following Words:*

1. Cow. Lass. Mistress. Poet. Gander.
2. Widower. Aunt. Uncle. Priestess. Goddess.
3. Lamb. Horse. Cattle. Hogs. Pigs. Chickens.
4. Pauline. Bridegroom. Ship. Sun. Moon.
5. Husband. Wife. Steer. Heifer. Gentleman. Lady.

Answer the following Questions:

1. Gender in English is a matter of what?
2. How many sexes are there? How many Genders in English Grammar?
3. How many ways are there of distinguishing sex?
4. What is peculiar in *seamstress* and *songstress?*
5. What is the most common termination for the feminine?
6. Mention two nouns which have formed the masculine from the feminine.

2. The Pronoun.

I. PERSONAL PRONOUNS.

117. The English **Personal Pronouns** are *I* for the first person; *You* for the second person; *He*, *she*, and *it* for the third person.

118. The Pronouns of the First and of the Second Person are inflected to express *Number* and *Case;* the Pronoun of the Third Person is inflected to denote *Number*, *Case*, and *Gender*.

119. The First Personal Pronoun is *I*, in the nominative case. Its possessive case is *my* or *mine*. Its objective is *me*. The nominative plural of *I* is *We;* the possessive plural is *our* or *ours;* the objective plural is *us*.

120. The Second Personal Pronoun is *You*, in the nominative case. Its possessive case is *your* or *yours*. Its objective case is *You*, the same as the nominative case.

The old English Personal Pronoun of the Second person singular was *thou* (Anglo-Saxon *thu*, Latin *tu*), but this form is now obsolete except in the solemn style.

The plural of *You* is *you;* the possessive, *your* or *yours;* and the objective, *you*, the same as the singular.

The old English second person plural was *ye* (Anglo-Saxon *ge*), but *you* has taken its place in common use, just as *you* has succeeded *thou* in the singular.

121. The Third Personal Pronoun is *he* for the masculine gender, nominative case. Its possessive case is *his*. Its objective case is *him*.

The Third Personal Pronoun, in the nominative case, is *she* for the feminine gender. Its possessive case is *her* or *hers*. Its objective case is *her*.

The Third Personal Pronoun is *it* for the neuter gender, nominative case. Its possessive case is *its*. Its objective case is *it*.

They is the nominative plural of *he*, of *she*, and of *it*.

The possessive plural of these pronouns is *their* or *theirs*; their objective plural is *them*.

INFLECTIONS OF THE PERSONAL PRONOUNS.

	SINGULAR.			PLURAL.		
	Nom.	*Poss.*	*Obj.*	*Nom.*	*Poss.*	*Obj.*
First Person,	I,	my or mine,	me.	We,	our or ours,	us.
Second,	You,	your or yours,	you.	You,	your or yours,	you.
Third, (*Mas.*)	He,	his,	him.	They,	their or theirs,	them.
Third, (*Fem.*)	She,	her or hers,	her.			
Third, (*Neut.*)	It,	its,	it.			
Solemn style.—Thou, thy or thine, thee.				Ye, your or yours, you.		

NOTES ON THE PERSONAL PRONOUNS.

(*a*) The Teacher will find in the Appendix a table of the declension of the Anglo-Saxon Personal Pronouns. It throws much light on the present forms of our English Pronoun.

(*b*) The Pronouns of the First and of the Second Person have two forms of the Possessive Case: my, mine; your, yours; our, ours; also the Third feminine has her, hers. The former of each pair is used attributively, that is, when the Noun qualified follows it; the latter is used predicatively, that is, when the Noun is omitted. Thus—

This is { my / her / our / your / their } house. But, This house is { mine. / hers. / ours. / yours. / theirs. }

The former set may be called *Adjective* Possessives; the latter *Independent* Possessives. Be careful never to write the Independent Possessives with an apostrophe before the s; that is, never write our's, their's, etc.

(*c*) In such sentences as 'Give *me* [*him, her, you, us*] a book' the Pronouns are really Anglo-Saxon datives, and hence equivalent to *to* me, *to* him, etc.

(*d*) It is a remarkable fact that the word *its* did not exist in English until about 250 years ago. It is not found in our English Bible (translated

1611). The place of *its* was filled by *his*, which was the possessive case of *hit* (it) just as much as of *he*. The use of *its* arose from a feeling of clumsiness in employing the same word (his) for the possessive of both the masculine and the neuter pronouns. N.B.—Never write *its* with the apostrophe (it's) when you mean the possessive pronoun.

(*e*) A *reflexive form* is obtained for the personal pronouns, in the nominative and in the objective case, by adding *self* or *selves* to the possessives of the first and of the second person, and to the objectives of the third person.

	SINGULAR.	PLURAL.
1.	Myself,	Ourselves.
2.	Thyself, / Yourself,	Yourselves.
3.	Herself, / Himself, / Itself.	Themselves.

The word *self* is originally an adjective, or attribute of emphasis. Its use is twofold: 1*st*, To express emphasis; as, *Himself* must strike the blow. The compound pronoun is in like manner added to the simple; as, I myself wrote the letter. 2*d*, To form *Reflexive Pronouns*, by means of which we express that the object and the doer of an action are the same person or thing; as, He killed *himself*.

(*f*) The word *own* joined to the Adjective Possessives both adds emphasis and has a reflexive meaning; as, This is my *own*, my native land.

II. Relative Pronouns.

122. Of the **Relative Pronouns**, *who*, *which*, *what*, and *that*, 'who' is the only one that has inflections. *Who* is thus declined:

	Nom.	*Poss.*	*Obj.*
Sing. and *Plur.*	Who,	whose,	whom.

123. 'Whose' is sometimes employed as the possessive of 'which.'

124. Compound Relative Pronouns are formed by adding to the simple pronouns the affixes *so*, *ever*, and *soever*; as, *who-so*, *which-ever*, *what-soever*.

The general force of these affixes is to imply a universal correlative; as, '*Who-so-ever* hateth his brother is a murderer'=*Every man without exception* that hateth, etc.

III. Demonstrative Pronouns.

125. The only **Demonstrative Pronouns** that have any inflections are 'this' and 'that.' The former has *these* for the plural; the latter, *those*.

Exercise 22.

Tell the KIND, NUMBER, GENDER, *and* CASE *of each* PRONOUN.

1. She; whose; them; its; our; me. 2. Their; us; he; hers; they; I. 3. Me; whom; mine; yours; who. 4. They; thee; my; him; ye; which. 5. Ours; yours; that; her; theirs. 6. We; you; his; it; what; her. 7. Her father gave her a book. 8. The flower that you brought me is dead. 9. Whom call we gay? 10. He shall not touch us. 11. These are our horses; those are theirs. 12. My brother gave me that book a year ago.

3. The Adjective.

126. **Common Adjectives** have but one inflection, the change to express differences of *degree*. The inflection of adjectives is called **Comparison.**

In many languages, adjectives are inflected to mark gender, number, and case, and in these respects they are made to agree with their nouns. A Latin adjective like *bonus*, good, followed through all its inflections, assumes nearly forty different shapes. In Anglo-Saxon there were several such inflections. Thus, in Anglo-Saxon, the adjective 'good,' used with a masculine noun, was god*a*, with a feminine noun god*e*, and with a neuter noun god*e;* and the nominative plural was god*an*. Our language gains in simplicity by discarding these adjective inflections, and loses only a certain power of varying the order of words.

127. The degrees of comparison are the *Positive*, the *Comparative*, and the *Superlative.*

128. I. *The Positive* is the adjective in its simple form; as, a *tall* man.

129. II. *The Comparative* is formed by suffixing *er* to the positive; as, tall*er*, short*er*. It is used when *two* objects are compared, and indicates that the one possesses the quality in a greater degree than the other.

130. *The Superlative* is formed by adding *est* to the positive; as, tall*est*, short*est*. It is used when more than two objects are compared, and shows that one possesses the quality in a greater degree than *all* the rest.

131. When the positive has more than two syllables, the adjective is not compared by *inflection*, but the Comparative is formed by the auxiliary *more* and the Superlative by the auxiliary *most*. This is to prevent forming many-syllabled adjectives. Thus *more beautiful* sounds better than *beautifuller*.

(*a*) If euphony allows, long adjectives may be compared with *er* and *est*. And, on the other hand, even a monosyllabic adjective may be compared by *more* or *most*, if the ear be satisfied.

(*b*) A comparative and a superlative of *diminution* are formed by means of *less* and *least;* as, *less* grateful, *least* grateful.

(*c*) The Teacher will call the pupil's attention to the rules of spelling that come into play on the addition of the suffixes *er* and *est.*

(*d*) The auxiliary mode of comparison is derived from the Norman-French; the inflected mode is old Saxon.

132. The following are *Irregular Comparisons:*

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
Good,	Better,	Best.
Well,	Better,	Best.
Evil,	Worse,	Worst.
Bad,	Worse,	Worst.
Little,	Less,	Least.
Many,	More,	Most.
Much,	More,	Most.
Far, forth,	Farther, further,	Farthest, furthest.
Near,	Nearer,	Nearest or next.
Late,	Later or latter,	Latest or last.
Old,	Older or elder,	Oldest or eldest.
Hind,	Hinder,	Hindmost.
Up,	Upper,	Upmost.
Out,	Utter or outer,	Utmost.

NOTES ON THE IRREGULAR COMPARISONS.

(1.) **Good:** *Better* and *best* [bet-est] are the comparative and the superlative of the obsolete Anglo-Saxon *bet*, a synonym of *good.*

(2.) **Bad:** *Worse* and *worst* are the comparative and superlative of the obsolete Anglo-Saxon *weor*, a synonym of *bad.*

(3.) **Old:** The regular comparative and superlative are used when *old* is contrasted with *new;* the irregular forms when it is contrasted with *young;* as, the *older* house belongs to the *elder* brother. But *older* and *oldest* are often applied to animate beings; *elder* and *eldest* never to inanimate.

(4.) **Late:** The regular forms *later* and *latest* are opposed to 'earlier' and 'earliest;' the irregular forms *latter* and *last* are opposed to 'former' and 'first.' *Last* is a compression of *late-est.*

(5.) **Farther, further:** *Farther*, from *far*, means *more distant*, and is opposed to *nearer;* as, I prefer the *farther* house to the nearer one. *Further*, from *forth*, means *more advanced* or *additional;* as, I shall mention a *further* reason.

(6.) **Inner, inmost,** have no positive: down, downmost, and top, topmost, have no comparative; nether, nethermost, are the comparative and superlative of *neath.* ☞ The suffix *most*, in these superlatives, is not the adverb 'most.' It is really a double superlative ending, compounded of the two Anglo-Saxon endings *ma* and *ost*, both=*est.* Hence foremost=fore+ma+ost.

(7.) Certain comparatives in *ior*, derived from the Latin, as 'interior,' 'exterior,' 'superior,' 'inferior,' 'anterior,' 'posterior,' 'prior,' 'ulterior,' 'senior,' 'junior,' 'major,' 'minor,' are not proper English comparatives. They have not the English ending; nor are they

followed by than' in composition, but by 'to;' thus we do not say 'senior *than* his brother,' but 'senior to his brother.' They share this peculiarity with a few adjectives of Anglo-Saxon origin; as, *former*, *elder*, *latter*, *hinder*, *under*, *inner*, etc.

(8.) Adjectives expressing qualities that do not admit of change of degree are not compared. EXAMPLES: 'Certain,' 'dead,' 'empty,' 'extreme,' 'false,' 'full,' 'infinite,' 'perfect,' 'complete,' 'supreme,' 'universal,' 'round,' 'straight,' 'square,' 'lend,' 'correct.'

Many of these Adjectives are compared in colloquial use and even by good writers, and such comparison is allowable on the theory that these adjectives are not used in their strict sense. However, we can generally avoid such comparisons. In place of saying 'more perfect,' say 'more nearly perfect;' in place of saying 'more complete,' say 'more copious;' in place of saying 'rounder,' say 'more nearly round.'

Exercise 23.

Give the COMPARATIVE *and the* SUPERLATIVE *forms of the following* ADJECTIVES*:*

1. Great; good; wise; ill; little; short; bad; late.
2. Near; fore; much; old; frugal; few; valuable; many.
3. Patient; amiable; high; low; pretty; black; rich; heavy.
4. Hot; dangerous; fair; far; gentle; bright; bitter; green.
5. Calm; gay; hard; useful; red; light; truthful; swift.
6. Large; soft; gentle; tall; modest; merry; rough; dark.

4. The Adverb.

133. Some ADVERBS are inflected to express degrees of comparison; as, He calls *oftener* than he writes.

134. The comparison of Adverbs follows the same rules as that of Adjectives; as, *soon*, *sooner*, *soonest; pleasantly*, *more pleasantly*, *most pleasantly.*

Many Adverbs, from the nature of their meaning, can not be compared; as, *then*, *now*, *yesterday.*

135. The following Adverbs, like the Adjectives with which they correspond, are *irregularly* compared: well, ill, badly, much, little, far, forth.

The Adverb *rather* is the comparative of an Old English Adjective *rathe*, meaning early; thus—

The *rathe* primrose which forsaken dies.—*Milton.*

'Rather' means *earlier* or *sooner:* I should *rather* read than write—that is, *sooner* read than write.

Exercise 24.

A.

Give the COMPARATIVE *and the* SUPERLATIVE *forms of the following* ADVERBS*:*

1. Largely; plainly; badly; wholly; brightly.
2. Completely; little; possibly; sweetly; far; well.

B.

Distinguish between ADJECTIVES *and* ADVERBS, remembering that Adjectives belong to Nouns, and Adverbs to Verbs, Adjectives, and other Adverbs.

1. I have seen *better* faces.
2. He likes this *better*.
3. The *more* mildly I spoke, the *more* insolently he answered, and therefore the *more* punishment he deserves.
4. I have *long* wished to see her.
5. I have a *long* letter from her.
6. *Much* fruit. I love him *much*.

5. The Verb.

136. The VERB is the most highly inflected of all the Parts of Speech. This comes from the fact that the Verb makes *statements;* and that the action stated may be done by different *persons*, at various *times*, and under several *conditions*. We may say he *strikes* or they *strike;* I strike or I *struck; strike*, but hear; We *shall strike*, etc.

137. The **Inflections** of the Verb are to express *Time*, *Person*, *Number*, and *Manner*. Verbs are said to have also *Voice*, and this is explained farther on (see ¶ 172–176).

I. TENSE.

138. TENSE (from the Latin *tempus*, 'time') is a change in the *form* of the Verb to express the *time* of an action.

139. There are three natural divisions of time—the *present*, the *past*, and the *future*. There are, therefore, three primary *Tenses* — the *Present Tense*, the *Past Tense*, and the *Future Tense*.

140. The *Present Tense* is the simple form of the Verb, and expresses what *is* or *is* doing *when* the statement is made; as, I *walk*, I *write*.

141. The *Past Tense* is formed from the present; it expresses what *was* or *was* done *before* the statement is made; as, I *walked*, I *wrote*.

142. Verbs generally form their Past Tense from the Present Tense by suffixing *ed;* as, walk, walk*ed*. Some old English verbs form the Past Tense by a *change of the root-vowel;* as, *write*, *wrote*.

143. The first class are called *Regular* Verbs, the second class *Irregular*, old, or strong Verbs.

(*a*) Of the four thousand verbs in the English language, all but about one hundred and fifty form their past tense according to the general rule, that is, by suffixing *-ed*, and hence are *regular*.

(*b*) The suffix *-ed*, which is the inflection of the Past Tense, is a contraction of the word *did*. Thus, lov*ed* is 'I love-did,' or, as we still say, 'I *did* love.'

144. The *Future Tense* expresses what *is to be* or *is to be* done *after* the statement is made; as, I *shall* walk, You *will* write.

145. The Future Tense in English is formed, not by inflection, or a *change* of the word, but by the use of a *helping* word called an *auxiliary*. This word is *shall* or *will*.

(*a*) Many languages form their future by inflections: thus the Latin for 'I shall love' is am*abo* (from am*o*, I love). We get our way of marking future time from the Anglo-Saxon, which used *sceal* and *wille*, 'shall' and 'will,' thus: 'ic sceal niman,' or 'ic wille niman,' which literally means I owe *to take*, I will *to take*.

(*b*) *Shall* implies obligation or duty—its original signification being to *owe*. *Will* implies wish or pleasure—the exercise of *will*. There are many nice points about the use of *shall* and *will* with pronouns of the different persons. These points are explained under Syntax.

146. There are three Secondary Tenses—the *Present Perfect*, the *Past Perfect*, and the *Future Perfect*. These tenses are formed, not by inflections, but by the use of auxiliaries. The auxiliary *have* is used to form the Present Perfect, I *have* walked; the auxiliary *had* to form the Past Perfect, I *had* walked; and the auxiliary *shall have* to form the Future Perfect, I *shall have* walked.

II. Person and Number.

147. As there is a Personal Pronoun for each of the three persons—

1*st Person*, I; 2*d Person*, You; 3*d Person*, He (She, It);—

and as each Pronoun has a Plural number—

1*st Pers. Pl.*, We; 2*d Pers. Pl.*, You; 3*d Pers. Pl.*, They—

so any Verb is said to be of the *First Person*, *Second Person*, or *Third Person*, and of the *Singular* or of the *Plural Number*, according to which one of these Pronouns it is used with.

148. Thus:

The Verb *walk* in

I *walk*.....is *said* to be in the 1st Person Singular.
You *walk*..... " " " 2d " "
He (she, it) *walks*. " " " 3d " "
We *walk*..... " " " 1st Person Plural.
You *walk*..... " " " 2d " "
They *walk*..... " " " 3d " "

(*a*) Take notice that the only inflection or change in the Verbs as thus given (present tense, indicative mood) is in the Third Person, singular, which takes *s*.

(*b*) In many languages the *Verb* itself is inflected, that is, it changes its termination in every person and in both numbers. Thus in Latin:

I love.....was Ego amo.
Thou lovest " Tu am*as*.
He love*s* " Ille am*at*.
We love " Nos am*amus*.
You love " Vos am*atis*.
They love " Illi am*ant*.

Six inflections in Latin; *two* inflections in English.

The old Saxon verb had more inflections than our English verb now has. Thus in Saxon:

I love.....was Ic luf*ige*.
Thou lovest " Thu luf*ast*.
He love*s* " He luf*ath*.
We love " We luf*iath*.
You love " Ge luf*iath*.
They love " Hi luf*iath*.

Four inflections in Saxon; *two* in English.

(*c*) The common form of our second person singular is You love, and of our third person singular, He loves; but we retain from Old English the forms thou lovest, he loveth. These are used in poetry and prayer, and are called the solemn or ancient style. The inflections *est* and *eth* are remains of the Saxon inflections *ast* [2d pers. sing.] and *ath* [3d pers. sing.].

III. Mood.

149. When we say

He *writes*,

we make a statement in a very different manner from when we say,

If he *write*, I will answer;

and very different also from saying

We *may write* to-morrow;

and very different also from

Write me a letter;

and different from

Scholars learn *to write* verbs by practice.

150. These different ways of making a statement are called *Moods.* Hence **Mood** (from the Latin *modus*, manner) is a grammatical term meaning the *manner of making a statement.* We count *five* Moods in English.

151. Indicative Mood.—The statement of a *fact*, or of a matter *taken* as a fact, is called the **Indicative** Mood; as, You *write.* This mood is also used in asking questions.

152. When this Mood is introduced by the conditional conjunctions *if*, *though*, *unless*, etc., it may be called the conditional form of the Indicative; as, *If he wrote*, I did not receive his letter; Though old age *comes* upon us, we need not be unhappy.

Note. Do not fall into the mistake of thinking that the little words *if*, *though*, etc., necessarily make a verb some other mood than the Indicative (namely, the *Subjunctive*). A verb is Indicative when it states a fact real or conditional, and this whether used alone or with some conditional conjunction. *Sometimes*, indeed, a verb with *if* or *though* before it is *not* in the indicative, but in the so-called subjunctive; and this is explained in ¶ 157–161.

153. The Indicative Mood is used in all the six tenses.

154. Potential Mood.—The **Potential** Mood is a way of making a statement by means of the auxiliary verbs *may*, *can*, *must*, *might*, *could*, *would*, and *should;* as, 'You *must study* this lesson;' 'We *may be* happy yet.' It expresses power, contingency, duty, and some other relations that will be better understood when we take up the full verb.

Some languages express the potential mood by inflection. Thus, Latin, *Amo*, I *love;* *Amarem*, I *may* love. We form it with the auxiliaries *may*, *can*, etc. These were complete verbs in Anglo-Saxon, but they have now lost all their forms except as auxiliaries. The literal meaning of the form 'I may love' is I *may* to love, i. e., I *am able* to love. *Can* is from the Anglo-Saxon *cunnan*, to be able. I *can* walk=I *am able* to walk.

155. A conditional form of the Potential Mood is obtained by the use of one of the conditional conjunctions (if, though, etc.) with the verb; thus, *If* I may love; *if* you may write.

156. The Potential Mood is used in *four* tenses—present, past, present perfect, past perfect.

157. Subjunctive Mood.—There is a little fragment of the verb, called the **Subjunctive** Mood, that has puzzled people a great deal. The matter is really very simple.

158. The only difference between the *Subjunctive* Mood and

the *Indicative* Mood is in the third person singular of two of the tenses, the *present* and the *present perfect*. Thus—

Indicative Present.	*Subjunctive Present.*
(If, though, etc.), he loves.	(If, though, etc.), he love.
Indicative Pres. Perfect.	*Subjunctive Pres. Perfect.*
(If or though) he *has* loved.	(If or though) he *have* loved.

159. The explanation of these differences is, that in what is called the Subjunctive Mood there is a little word left out —either the word *will*, or the words *may*, *can*, *should*.

ILLUSTRATIONS.

1. If he *see* the signal, he will come, is the same as, If he *shall* see the signal, etc.
2. Though he *slay* me, yet will I trust in him, is the same as, Though he *may* slay me.

160. Hence you see that the Subjunctive Mood is *really an abbreviated form*, either of the *Indicative* Mood (if SHALL is the word omitted) or of the *Potential* Mood (if MAY, CAN, SHOULD, is understood).

161. People nowadays do not pay much attention to the nice distinctions formerly made between 'if he loves' and 'if he love.' In fact, the little fragment of the Subjunctive Mood is rapidly disappearing from our language.

(*a*) It is hoped that the foregoing explanation may serve to make plain a matter which has been darkened by many words. There is really no such thing, in modern English, as a 'subjunctive mood'—the so-called subjunctives being mere elliptical expressions. A sensible way of parsing the Subjunctive Mood when it occurs would be to call it either the 'Conditional form of the indicative' (if *will* be understood), or the conditional form of the potential (if *may*, *can*, *might*, *could* be understood).

(*b*) Were it not for the verb *to be* (which *has* something like a subjunctive form, owing to its being made up of two different Saxon verbs), even the *name* 'subjunctive' would not be worth keeping up.

162. IMPERATIVE MOOD.—The **Imperative** Mood of a verb is its use in commanding; as, *Go* to bed; *Rise* early; *Charge*, Chester, *charge!*

163. The Imperative Mood has but one tense, the Present.

164. The **Infinitive** Mood is the name of the action, unlimited (from Latin *in*, not, and *finis*, a limit) by Number or Person. It is generally preceded by the sign *to*, but not always; as, I like *to sing;* we saw him *run*. The Infinitive is really a Noun.

165. The Infinitive is said to have two tenses—the Present and the Perfect.

(*a*) Strictly speaking, the infinitive is not a *Mood* at all. This form of the verb has no subject, and no limitations of number, person, or time. It can not make a statement. Its chief use is as the *subject* or as the *object* in a sentence—and whatever is subject or object must be *essentially* a noun.

(*b*) The Anglo-Saxon Infinitive had *two* terminations, *an* and *anne*. Before the latter form *to* was used; as, baern*an*; (to) baern-*anne*, about to burn.

(*c*) The Root, or simplest form of a verb, is the infinitive without *to*.

166. Participles.—There is a peculiar form of the verb which is called the **Participle**, because it shares or *participates* in the functions of the noun, the adjective, and the verb.

ILLUSTRATIONS.

1. *Noun use.*—The *crossing* of the Potomac was made in the month of May.
2. *Adjective use.*—The *crossing* army was flushed with victory.
3. *Verb use.*—The army was *crossing* the Potomac and marching on Frederick City.

☞ When you meet a participial form, call it a noun if it has the *use* of a noun ('*Walking* is good exercise'), an adjective if it has the *use* of an adjective ('*Running* water is sweet'), and a verb if it has the use of, or forms part of a verb ('John is *walking*,' 'is *running*').

167. There are three Participles, the *Present*, or Progressive, the *Past*, or Complete, and the *Perfect* Participle.

168. The Present Participle in all verbs is made by suffixing *-ing* to the root; as, walk-ing.

169. The Past Participle of all Regular Verbs (see ¶ 143) is formed by suffixing *ed* to the root; as, walk-ed. The Past Participle of Irregular Verbs is formed in some other way; as, *struck*, *taken*, *cut*. (See list of Irregular Verbs, ¶ 183.)

170. The Perfect Participle is formed by joining the auxiliary *having* with the Past Participle of the verb; as, *having* loved.

171. Verbal in -ing.—There is a verbal form in *-ing* that is not, strictly speaking, a Participle at all, but that is really an Infinitive. Thus, *Erring* is human = *To err* is human; We saw the ship *sinking* in the waves = We saw the ship (to) sink in the waves.

For an explanation of this important form, the Infinitive in -ing, the Teacher is referred to the Appendix.

IV. Voice.

172. **Voice** expresses the relation of the subject of the verb to the action of the verb, as done or received; as, John *strikes;* John *is struck.*

173. All Transitive verbs may be put in two forms. In the first form the doer of the act is made the subject; in the second form, what was before the object of the verb becomes its subject. Example:

First form. Watt [*subject*] invented the steam-engine [*object*].

Second form. The steam-engine [*previous object, now subject*] was invented by Watt.

174. The first form is usually called the *Active Voice;* the second form, the *Passive Voice.* The Active Voice represents the subject as *doing* something; the Passive Voice represents something *done-to* the subject.

175. The Present Participle of the Passive Voice is the same in form as the Past Participle of the Active Voice. Thus, *loved*, Past Participle Active, and Present Participle Passive.

176. The Passive Voice is formed by means of the helping verb *Be* and the Present Participle Passive (see Conjugation of a Passive Verb, page 59).

(*a*) No Complete verb can be thrown into the Passive Voice for the reason that such a verb can have no object, and only the object of an incomplete verb can become the subject of the Passive Voice.

The sun shines—
—is shone by the sun.

What 'is shone?' You see there is nothing to become the subject. Compare this with 'Watt invented the steam-engine,' 'The steam-engine was invented by Watt,' and you will see that, *shines* being a Complete verb, there is nothing to become its subject in the Passive.

(*b*) With the exception of a small class, all verbs in the Passive Voice are Complete verbs. Thus, Howard *was loved;* Nero *was hated.* The small exceptional class embraces such verbs as call, think, choose, elect, name, consider, and the like. Thus, Newton *was called* | a philosopher [complement]; Columbus *was thought* | a madman [complement].

V. Conjugation.

177. **Conjugating** a Verb is bringing together all its forms, so as to show its tenses, persons, numbers, moods, and voice.

The Conjugation of English Verbs is exceedingly simple as compared with the conjugation of the verbs in many other languages.

178. The *Principal Parts* of a Verb Active are,

I. Present Indicative; II. Past Indicative; III. Past Participle.

MODEL OF CONJUGATION OF ALL REGULAR VERBS IN THE ACTIVE VOICE.

To Love.

PRINCIPAL PARTS.

Love; Loved; Loved.

INDICATIVE MOOD.

Present Tense.	*Past Tense.*	*Future Tense.*
I, You, We, They } love.	I, You, He, We, They } loved.	I, You, He, We, They } shall [or will] love.
He.....loves.		
Present Perfect.	*Past Perfect.*	*Future Perfect.*
I, You, We, They } have loved.	I, You, He, We, They } had loved.	I, You, He, We, They } shall [or will] have loved.
He.....has loved.		

CONDITIONAL FORM.—The Conjugation of this Mood in the conditional form is made by preceding the above by a Conditional Conjunction, such as *if* or *though;* thus, 'If I love,' 'If I loved,' 'If I shall love,' etc.

POTENTIAL MOOD.

Present Tense.	*Past Tense.*	*Pres. Perf. Tense.*	*Past Perf. Tense.*
I, You, He, We, They } may love.	I, You, He, We, They } might love.	I, You, He, We, They } may have loved.	I, You, He, We, They } might have loved.

SUBJUNCTIVE MOOD.

The Subjunctive Mood is usually conjugated in four tenses — the Present, the Past, the Present Perfect, and the Past Perfect. In these tenses the Subjunctive has the same forms as the Indicative Mood, except in the third person singular of the Present and of the Past Perfect Tense.

Present—(If) he love.
Present Perfect—(If) he *have* loved.

IMPERATIVE MOOD.

Second Person, Singular and Plural—Love.

NOTE.—*Love thou* and *love ye* are the ancient forms of the second person, sing. and plural. Let him love, let us love, etc., are sometimes used to mark the Imperative Mood in the third and in the first person respectively.

INFINITIVES.

Present: To love. *Perfect:* To have loved.

PARTICIPLES.

Present: loving. *Past:* loved. *Perfect:* having loved.

MODEL OF A GENERAL SYNOPSIS OF ALL REGULAR VERBS IN THE ACTIVE VOICE,

SHOWING INFLECTIONS AND FORMATION OF TENSES.

Indicative Mood.

Present Tense: love, or loves.
Past Tense: loved.
Future Tense: shall love, or will love.
Present Perfect: have loved, or has loved.
Past Perfect: had loved.
Future Perfect: shall have loved, or will have loved.

Potential Mood.

Present Tense: may, can, or must love.
Past Tense: might, could, would, or should love.
Present Perfect: may have, can have, or must have loved.
Past Perfect: might have, could have, would have, or should have loved.

Subjunctive Mood.

Present Tense: love.
Present Perfect: have loved.

Imperative Mood.

Present Tense: love.
Infinitives: to love, to have loved.
Participles: loving, loved, having loved.

NOTES ON THE TENSES.

I. PRESENT INDICATIVE.

(1.) The present tense has sometimes a future meaning; as,

Duncan *comes* here to-night.—*Shakspeare.*
I *go* to my Father.—*Bible.*

(2.) The present tense must always be used when expressing a fact universally true; as, the Greeks did not know that the earth *is* round.

(3.) The historic present is used when we wish to describe vividly a past event as taking place in present time.

(4.) The *progressive present* is formed by joining the present tense of the verb *be* with the present participle of any verb; as, *I am writing; he is talking.* This means that the person is fully occupied, and is not available for any other purpose.

(5.) The *emphatic present* is formed by joining the verb *do*, as an auxiliary, to the stem; as, I *do* write; he *does* sing. *Do* is employed to remove any possibility of doubt.

II. Past Indicative.

(1.) The past tense states something which stands as an isolated fact in the past. At Athens, the poets *sang* and the sages *talked.*

(2.) The *past progressive* states a continuous past active; as, I *was musing;* he *was speaking.*

(3.) The *emphatic past* is formed by joining the auxiliary *did* with the stem of any verb; as, I *did say* that Cæsar crossed the Rubicon.

III. Future Indicative.

(1.) *Shall* is used in the first person to express intention; thus, I shall write a letter, means I *intend* to write a letter. To express *intention* in the second and third persons, *will* is used; as, you or he will write a letter, *i. e.*, intend to write a letter. *Will*, in the first person, denotes determination; as, I *will* go to New York, means I am *determined* to go to New York. Determination, in the second and third persons, is expressed by *shall;* as, you shall go home.

[For a fuller explanation of 'shall' and 'will,' see Syntax.]

IV. Present Perfect Indicative.

(1.) The present perfect tense represents a past action with reference to present time. I have eaten my dinner means that I, at the present moment, *am* in the condition of *having eaten* my dinner. Hence, when there is any reference of a past *action* to past *time*, the past tense, and not the present perfect, should be used. This tense implies double time, that is, the auxiliary expresses *present* time, and the participle perfect or *past* time.

V. Past Perfect Indicative.

The past perfect tense represents a past event with reference to past time; as, I *had eaten* my dinner before he arrived. This tense may be called a *correlative*, because it is used only in connection with a modifying statement.

VI. Future Perfect Indicative.

The future perfect tense denotes an action that will happen before some other future action; as, Dear brother, I *shall have gone* to Europe before you reach home. This tense, also, is correlative.

Of these six Tenses of the Indicative, three express *simple* time, and three denote *two kinds* or *points* of time.

SIMPLE TIME.

Names.	*Forms.*
Present; as	I write.
Past; "	I wrote.
Future; "	I shall write.

TWO KINDS OR POINTS OF TIME.

Names.	*Forms.*
Present Perfect	I have written.
Past Perfect	I had written.
Future Perfect	I shall have written.

The three Compound Tenses all involve a double notion of time, and re therefore correlative tenses. The Present Perfect means than an action begun in *Past* time is finished at the Present time. The Past Perfect is used when we are thinking of *two points of Past time.* The Future Perfect is used when we are thinking of *two points of Future time.*

VII. Potential Present

(1.) The present potential asserts chiefly power or leave to do something. It also implies a notion of *futurity;* as, *I may go* to town. This comes from the literal meaning of the old verb from which *may* is derived, and which means to *have the power.* I may go to town literally signifies that I have the *power* of going to town (and, impliedly, the inference is that I *shall* go).

(2.) The auxiliary *must* (from the same root as *may*) also conveys the notion of *force* or *power*, but it is force *outside of* me. I *must* go to town= here is *force* that compels me to go; hence the idea of *duty.*

VIII. Potential Past.

Might is originally the past tense of *may; could* of *can; would* of *will;* and *should* of *shall.*

(1.) Observe that when a sentence contains a verb in the past potential, it will always have a conditional clause introduced by a conditional conjunction, and the conditional clause will always be in the past tense.

(2.) In the conditional form of the past potential, it often happens that the conjunction *if*, etc., is omitted; thus, *Should* I go to town=*if I should* go to town. Note that in this construction the subject (pronoun or noun) comes *after* the verb.

(3.) The past potential sometimes implies *futurity;* thus, I *should return* next week if I were to leave to-day.

IX. Potential Past Perfect.

There is a peculiar construction by which the past perfect of the *indicative* serves to convey the sense of the past perfect *potential;* thus, If thou hadst been here my brother *had* not *died* (that is, *should* not *have* died).

VI. Various Forms of a Tense.

Besides the simple forms just given, many of the Tenses assume other forms—*Progressive, Emphatic* or *Expletive, Interrogative, Negative.*

1. The *Progressive Forms*, which express the action as *going on*, are made by putting the *Present Participle Active* after the parts of the Verb *Be;* as, *I am striking; he has been striking*, etc.

2. The *Emphatic Form*, which is confined to the Tenses without auxiliaries, is made by putting *do* or *did* before *the Infinitive;* as, I *do* strike; He *did* go.

We make the other Tenses emphatic by laying stress on the auxiliary; as, We *may* see him; He *might* have come.

3. The *Interrogative Form* is twofold:

(*a*) The older and more formal question in the Present and Past Indicative simply places the Verb before the Nominative; as, *Lovest thou* me? *Ask we* for flocks these shingles dry?

(*b*) The common way of asking a question, if there be no auxiliary, places *do* or *did* before the Nominative; as, *Do I look* pale? *Did you see* him?

If there be an auxiliary, it is simply placed first; as, *Am I looking* pale? *Will you take* this?

4. The *Negative Form* is also twofold:

(*a*) The older and more formal way, when there is no auxiliary, places *not* after the Verb; as, I *saw not; He opened not* his eyes.

(*b*) The common way of denying, if there be no auxiliary, uses *do* or *did*, with *not* after it, between the Nominative and the Verb; as, I *do not know* him.

If there be an auxiliary already in the Tense, *not* is inserted after it; as, *I shall not see him.*

☞ For the conjugation in all these forms, see Appendix.

VII. New and Simple Way of Conjugating.

Note for the Teacher.—The author has preferred not to depart from what is in the United States the most commonly received mode of conjugating the English verb; however, for the sake of young and progressive teachers, he here adds a very simple mode of treating the verb. This method of conjugation rests on the principle that

The real moods and tenses are such only as are formed by inflection; and, consequently, that compound forms made up of a verb (so-called auxiliary) and an infinitive, or of a verb (so-called auxiliary) and a participle, are better treated as separate verbs.

Now it is well known that, for example, in our so-called future tense, as, I *shall love*, he *will love*, 'I shall' is by itself a verb, equivalent to *I owe;* that 'love' is a real infinitive, and that the compound form is neither more nor less than I *owe to love;* so he will love is he *wills to love.* In like manner, the so-called subjunctive, as, If *he slay*, is really If *he shall slay.* And, finally, tenses compounded of the auxiliary and the participle may readily be resolved into their component parts. Thus *I have written a letter* is just I *have* or possess a letter written.

By this method *all the verbs in the English language can be parsed by the aid of* Two Tenses and Three Moods, with the exception of the verb *To Be*, which has a real subjunctive mood. Now for the paradigm

To Learn.

Learn; Learned; Learned.

INDICATIVE MOOD.

Present Tense.		*Past Tense.*	
I, You, We, They	learn.	I, You, He, We, They	learned.
He	learns.		

Imperative Mood: Learn. Infinitive Mood: To learn.

PARTICIPLES.

Present: learning. *Past:* learned.

Model of Parsing on the Abridged Plan.

They *may have been* there.

May.....Auxiliary verb, third plural, present indicative.
Have.....A verb in the infinitive, the sign *to* being understood after *may*.
Been.....The past participle of the verb *to be*.

He *shall be called* John.

Shall.....Auxiliary verb, third singular, present tense.
Be.....A verb in the infinitive, the sign *to* being omitted.
Called....The past participle of the verb *to call*.

Conjugation of the Verb To Be.

Note.—The conjugation of the verb 'To Be' is given at this point, because Be is the auxiliary by means of which the passive voice of all transitive verbs is formed.

PRINCIPAL PARTS.

Pres. Ind.: Am. *Past Ind.:* Was. *Past Part.:* Been.

INDICATIVE MOOD.

Present Tense.	*Past Tense.*	*Future Tense.*
I am.	I, He } was.	I, You, He, We, They } shall or will be.
He is.		
We, You, They } are.	We, You, They } were.	

Present Perfect.	*Past Perfect.*	*Future Perfect.*
I, You, We, They } have been.	I, You, He, We, They } had been.	I, You, He, We, They } shall or will have been.
He.....has been.		

POTENTIAL MOOD.

Present Tense.	*Past Tense.*	*Present Perfect.*	*Past Perfect.*
I, You, He, We, They } may or can be.	I, You, He, We, They } might, could, would, or should be.	I, You, He, We, They } may or can have been.	I, You, He, We, They } might, could, would, or should have been.

SUBJUNCTIVE MOOD.

Present Tense.	*Past Tense.*	*Present Perfect.*
If I, If you, If he, If we, If they } be.	If I, If you, If he, If we, If they } were.	If I, If you, If he, If we, If they } have been.

IMPERATIVE MOOD.

Be.

INFINITIVES.

Present: To be. *Past:* To have been.

PARTICIPLES.

Present: being. *Past:* been. *Perfect:* having been.

NOTES ON THE VERB TO BE.

1. In the solemn style, *Thou art* is used in the second person; and in the past tense, *Thou wast.*

2. The Old English conjugation of the Present Tense was as follows: I, he, we, you, they—*be;* Thou *beest;* and in the Past Tenses, Thou *wert.*

There *be* many wide counties in Ireland.—*Spenser.*
If thou *beest* he.—*Milton.*
Thou, Stella, *wert* no longer young.—*Swift.*
Before the heavens Thou *wert.*—*Milton.*

3. The forms of the Verb *to be* are derived from at least two sources: am, was, were, etc., are from Anglo-Saxon *wesan*, to be. *Be*, *been*, etc., are from Anglo-Saxon *beon*, to be. The Plural *are* is of Danish origin, replacing the Saxon Plural form in *synd*.

4. The conjugation of the Verb *to be*, in the solemn style, differs from the common only in the second person singular, as follows: Ind. Mood: Thou art, wast, hast been, hadst been, shalt or wilt be, shalt or wilt have been. Potential: Thou mayest be, mightst be, mayst have been, mightst have been. Subjunctive: If thou be.

Model for the Conjugation of all Verbs in the Passive Voice.

179. The **Passive Voice** is that form of the Verb which expresses something done-to the subject.

180. The Passive Voice of a Transitive Verb is formed by joining its Present Participle Passive with the verb *to be*, fully conjugated.

Note.—As the *subject* of a Passive was once the *object* of an Active Verb, Passives can be formed only from Transitive Verbs.

To be Loved.

INDICATIVE MOOD.

Present Tense.	*Past Tense.*	*Future Tense.*
I am / He is / We are / You are / They are — loved.	I was / He was / We were / You were / They were — loved.	I / You / He / We / They — shall be loved.

Present Perfect.	*Past Perfect.*	*Future Perfect.*
I / You / We / They — have been loved. / He....has been loved.	I / You / He / We / They — had been loved.	I / You / He / We / They — shall or will have been loved.

Note.—The *conditional* form of the Indicative is conjugated by putting one of the conditional conjunctions, such as *if*, *though*, *unless*, before the several parts given above; as, If I am loved; *unless* he had been loved, etc.

POTENTIAL MOOD.

Present Tense.	*Past Tense.*	*Present Perfect.*	*Past Perfect.*
I / You / He / We / They — may or can be loved.	I / You / He / We / They — might, could, or would be loved.	I / You / He / We / They — may or can have been loved.	I / You / He / We / They — might, could, would, or should have been loved.

SUBJUNCTIVE MOOD.

If I / If you / If he / If we / If they — be loved.	If I / If you / If he / If we / If they — were loved.	If I / If you / If he / If we / If they — have been loved.

IMPERATIVE MOOD.

Be loved.

INFINITIVES.

Present: To be loved. *Perfect:* To have been loved.

PARTICIPLES.

Present: being loved. *Perfect:* having been loved.

VII. Irregular, *or Strong Verbs.*

181. All Verbs that do not form their principal parts according to the Regular Model (see ¶ 178) are called **Irregular Verbs.**

Modern grammarians style this class of Verbs *Strong* Verbs, as they make their parts by a powerful *internal* change, and thus stand contrasted with the verbs in the *-ed* inflection, which are styled Weak Verbs. Strong verbs are all a heritage from the early Saxon.

182. Irregular Verbs number less than 200, but they belong to the very groundwork of our modern tongue.

Model for the Conjugation of Irregular or Strong Verbs.

To Write.

PRINCIPAL PARTS.

Write; Wrote; Written.

INDICATIVE MOOD.

Present Tense.	*Past Tense.*	*Future Tense.*
I, You, We, They — write.	I, You, He, We, They — wrote.	I, You, He, We, They — shall (will) write.
He....writes.		

Present Perfect.	*Past Perfect.*	*Future Perfect.*
I, You, We, They — have written.	I, You, He, We, They — had written.	I, You, He, We, They — shall (will) have written.
He....has written.		

POTENTIAL MOOD.

Present Tense.	*Past Tense.*	*Present Perfect Tense.*	*Past Perfect Tense.*
I, You, He, We, They — may write.	I, You, He, We, They — might write.	I, You, He, We, They — may have written.	I, You, He, We, They — might have written.

SUBJUNCTIVE MOOD.

The subjunctive mood has the same form as the indicative, except in the third person singular of the present, and of the present perfect tense.

Present: (If) he *write.* *Present Perfect:* (If) he *have* written.

IMPERATIVE MOOD.

Write.

INFINITIVES.

Present: To write. *Perfect:* To have written.

PARTICIPLES.

Present: writing. *Past:* written. *Perfect:* having written.

List of Irregular, or Strong Verbs.

183. The following list contains most of the Strong Verbs in English, grouped according to the nature of their internal changes:

I.

Root-vowel modified for Past, and -en or -n added for Participle.

Present Tense.	*Past Tense.*	*Past Part.*
Bid	bade (bad)	bidden (bid)
Forbid*		
Bite	bit	bitten (bit)
Break	broke	broken (broke)
Speak		
Bear (carry)	bore	borne
Forbear		
Bear (give birth)	bore (bare)	born
Wear, swear, tear		
Blow	blew	blown
Fly, grow, throw, know		
Chide	chid	chidden (chid)
Hide		
Choose	chose	chosen
Drive	drove	driven
Strive, thrive		
Draw	drew	drawn
Eat	ate	eaten
Fall	fell	fallen
Freeze	froze	frozen
Get	got	gotten (got)
Forget, beget		
Give	gave	given
Forgive		
Hold	held	holden (held)
Lie	lay	lain

* The Verbs indented are conjugated like those which they immediately follow.

Present Tense.	*Past Tense.*	*Past Part.*
Ride	rode	ridden
Stride		
Rise	rose	risen
Arise		
Shake	shook	shaken
Take, forsake		
Shrink	shrank (shrunk)	shrunken (shrunk)
Smite	smote	smitten (smit)
Write		
Steal	stole	stolen
Strike	struck	stricken (struck)
Slay	slew	slain
Tread	trod	trodden
Weave	wove	woven (wove)

II.

Root-vowel modified for Past Tense, and no suffix in Participle.

Present Tense.	*Past Tense.*	*Past Part.*
Abide	abode	abode
Awake	awoke	awoke
Wake		
Begin	began (begun)	begun
Spin (no *a*)		
Behold	beheld	beheld
Bind	bound	bound
Wind, grind, find		
Bleed	bled	bled
Lead, feed, breed		
Cling	clung	clung
Wring, swing, string, sting, sling, fling		
Come	came	come
Dig	dug	dug
Drink	drank (drunk)	drunk
Slink (no *a*), stink, sink		
Fight	fought	fought
Meet	met	met
Rēad	rĕad	rĕad
Ring	rang (rung)	rung
Spring, sing		
Shine	shone	shone
Shoot	shot	shot
Sit	sat	sat
Spit		
Slide	slid	slid
Stand	stood	stood
Stick	stuck	stuck
Win	won	won
Hang*	hung	hung
Light*	lit	lit

* Those marked with an asterisk are also *weak*.

III.

Root-vowel modified, and -t or -d added for Past Tense and Past Participle.

Present Tense.	*Past Tense.*	*Past Part.*
Bereave*	bereft	bereft
Reave, leave, cleave (split)		
Beseech	besought	besought
Work,* think, seek, buy, bring		
Catch	caught	caught
Teach		
Creep	crept	crept
Weep, sweep, sleep, keep		
Deal	dealt	dealt
Mean, leap,* dream*		
Feel	felt	felt
Kneel*		
Flee	fled	fled
Hēar	hĕard	hĕard
Lose	lost	lost
Say	said	said
Sell	sold	sold
Tell		
Shoe	shod	shod

IV.

Weak in Past Tense; strong in Past Participle.

Present Tense.	*Past Tense.*	*Past Part.*
Heave (to throw)	heaved	hoven (heaved)
Lade	laded	laden
Mow	mowed	mown
Sew, show, sow, strew, strow		
Saw	sawed	sawn
Straw		
Rive	rived	riven
Wax	waxed	waxen (waxed)
Grave	graved	graven (graved)
Swell	swelled	swollen (swelled)
Seethe	seethed	sodden (seethed)

V.

No Inflections.

Present Tense.	*Past Tense.*	*Past Part.*
Bid (offer to buy).	bid.	bid.

Bet,* burst, cast, cut, durst, hit, hurt, knit,* let, put, rid, set, shed, shred, shut, slit, spread, thrust, wed,* beat (past part. also beaten).

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* Those marked with an asterisk are also *weak.*

VI.

Some Peculiar Irregular Verbs.

	Present Indicative.	*Past.*	*Past. Part.*
1.	Go,	went,	gone.

The past indicative *went* is not formed from the root *go:* it is really a contraction of *wended*, the past tense of the Saxon verb *wendan*, to wend or go; thus, he *went* his way = he *wended* his way.

2.	Have,	had,	had.

The past tense *had* is a contraction of *haved* (Anglo-Saxon *haefde*).

3.	Do,	did,	done.

With other verbs, *do* is used (1) to express *emphasis;* as, I *do* believe. (2) In *negation;* as, I *do not think* so. (3) In *interrogation;* as, *Do* you travel by rail?

Do, as used in the expression, How do you *do?* is a totally different verb: *this* 'do' comes from the Anglo-Saxon verb *dugan*, to profit or prosper. Hence, How do you *do?* means How do you *prosper?*

4.	Make,	made,	made.

The past tense 'made' is a contraction of the Anglo-Saxon *macode*, that is, *maked.* In other respects, the verb 'make' is regularly inflected.

184. All Verbs of recent introduction into the language are of the *weak* Conjugation; indeed, the present tendency of the language is to convert strong verbs into weak.

VII.

Defective Verbs.

185. Verbs that are deficient in any of their simple forms are called *Defective Verbs;* as,

Infinitive.	*Present Tense.*	*Past Tense.*	*Past Part.*
1. ——	shall	should	——
2. ——	will	would	——
3. ——	may	might	——
4. ——	——	must	——
5. ——	can	could	——
6. Wit	wot	wist	——
7. Owe	owe	ought	——
8. ——	(me)-thinks	(me)-thought	——
9. List	list	——	——

10. Weather-verbs, such as it *freezes*, *snows*, *hails*, *rains*, *thunders*, etc., may be called 'unipersonal verbs,' because they are used in only the third person singular. The subject, *it*, is very indefinite, being merely a mode of making the statement.

NOTES ON THE DEFECTIVE VERBS.

1. *Shall:* This verb is found only in the present and in the past tense. Its original meaning was to *owe;* thus we use *should* in the sense of *ought:* he *should* do so=he *ought* to do so. Hence *shall*, as an auxiliary, implies obligation or necessity, as opposed to free-will or determination expressed by *will*. *Should*, in the conditional, expresses contingent futurity; in the *Subjunctive*, a future condition.

2. *Will:* This verb has two separate meanings and uses: (1) As an auxiliary, it expresses future determination; (2) As a principal verb, it denotes the exercise of *will;* as, I *will*, be thou clean.

(1) As an auxiliary, it is found only in the present and past; as, *will*, *would*.

(2) As a principal verb, it is regular and weak: I *will*, I *willed*, *willed*, to *will*, *willing*.

Would, in the conditional, expresses contingent determination.

3. *May:* This verb is found only in the present and past; 2d pers., *mayst*, and *mightest* or *mightst;* 3d pers., sing., present, *may*. In conjunction with another verb, *may* expresses (1) *permission;* as, 'you *may* go;' (2) *concession;* as, he *may* slay me, but I will trust in him; (3) with the subject transposed, *desire;* as, *may* they be happy.

4. *Must:* Only one form of this verb is used; it is the past tense; but it is also used with a present and a future signification; as, I *must* yield *now;* I *must* go *to-morrow*. Under various modifications, *must* expresses the general idea of *necessity;* as, he *must* go. With the first person this often implies *determination;* I *must* advance (I am so situated that I am *determined* to advance). When it relates to a fact, it implies *certainty;* as, it *must* be so: Plato, thou reasonest well.—*Addison*.

5. *Can:* Like *shall* and *may*, is found only in the present and in the past tense. The *l* is inserted in *could* in imitation of *would* and *should*, but it is a false analogy. The old form is *coude*. *Can*, with another verb, expresses ability; I *can* draw=I *am able* to draw.

6. *Wit*, means to *know* (A.S. *wit-an*). It is used in the infinitive, *to wit*= namely. The present, *wot*, is found repeatedly in the English Bible, in both numbers and in all persons: I *wot* that he whom thou blessest is blessed. My master *wotteth* not what is with me in the house. And in Shakspeare, More water glideth by the mill than *wots* the miller of. The past, *wist*, is also found in the English Bible; as, Moses *wist* not that his face shone. And in Shakspeare, And if I *wist*, he did; but let it rest.

7. *Owe:* The earlier meaning of this word is to *own*, to have; as,

To throw away the dearest thing he *owed*.—*Shakspeare*.

Like *have*, it is also used in the sense of *get;* as,

Say from whence
You *owe* this strange intelligence.—*Shakspeare*.

But what we *have got* from another we are indebted for; hence arises the modern sense of the word *to be indebted;* as,

What we shall say we have, and what we *owe*.—*Shakspeare*.

Ought is the proper past tense of *owe;* but 'I ought' has come to be used

as an independent verb (like *must*, without distinctions of person, number, or tense) with the meaning, it is my *duty* (what is *due* by me). The ordinary past of *owe* is *owed*.

8. *Methinks:* The prefix *me* is the dative of the pronoun. The subject of *thinks* is the clause following it. This word *thinks* means *seems* (A. S. *thincan*, to seem).

9. *List* means to *please;* The wind bloweth where it *listeth*. It is found only in the present tense.

Exercise 25.

A.

Write a SYNOPSIS *of the following Verbs in the 3d Person, Singular Number, Active Voice, Indicative Mood:*

Speak; think; eat; laugh; sit; sleep; cry.
Dress; rise; sit.

B.

Write the PRINCIPAL PARTS *of the following Verbs:*

Fall; loose; sing; work; shine; tell.
Ride; put; steal; catch; mean; wear.
Hurt; come; go; play; tear; set; fly; hear.

C.

Put the following Sentences first into PAST, *and secondly into* FUTURE *Tenses:*

1. The sun gradually sinks below the horizon.
2. The grain is ready to be harvested.
3. The steam-ship is sailing across the Pacific Ocean.
4. I have come to say good-by to my friends.
5. It thunders and lightens terribly in the valley of the Platte River.

D.

Write a SYNOPSIS *of the following Verbs in the Indicative Mood, 3d Person, Singular Number, Passive Voice:*

Strike; eat; laugh at; speak to; stand up.
Laid down; pet; let off; get up; think of.

E.

In the following Sentences, turn all the INDICATIVE *Moods into* POTENTIAL *Moods:*

1. No one becomes a scholar without hard study.
2. Worth makes the man, and want of it the fellow.
3. We are going to Yokohama in the great steam-ship *Colorado*.
4. I shall go to school to-morrow.
5. Right whale are not able to cross the line of the equator.
6. It was impossible for me to go.
7. By the death of his father, it was made impossible for him to remain at school.

F.

Change the following Verbs from the ACTIVE *to the* PASSIVE *voice, making the object of the active voice the subject of the passive, and preserving the full sense:*

1. Dr. Livingstone has explored a large part of Africa.
2. Paul Revere carried to Lexington the news of the intended attack by the British.
3. The first fresh dawn awoke us.
4. The people of Lynn manufacture great quantities of shoes.
5. No one has yet reached the North Pole.

G.

Tell the MOOD *of each Verb.*

1. I hear thee speak of the better land.—*Hemans.*
2. I hear a knocking at the south entry.—*Shakspeare.*
3. Get on your nightgown, lest occasion call us
   And show us to be watchers.—*Shakspeare.*
4. If my standard-bearer fall . . . .
   Press where ye see my white plume shine.—*Macaulay.*
5. Where shall poverty reside,
   To 'scape the pressure of contiguous pride?—*Goldsmith.*
6. Thy kingdom come, Thy will be done.—*English Bible.*
7. They that be whole need not a physician, but they that are sick.—*English Bible.*
8. He made his final sally forth upon the world, hoping all things, believing all things, little anticipating the checkered ills in store for him.—*Irving.*
9. Would I describe a preacher, such as Paul—
   Were he on earth—would hear, approve, and own,
   Paul should himself direct me.—*Cowper.*
10. Part we in friendship from your land,
    And, noble earl, receive my hand.—*Scott.*

H.

Tell the MOODS *and the* TENSES *in the following Sentences:*

1. The general had taken his departure before the mail arrived.
2. If nothing unforeseen occur, I shall leave home to-morrow.
3. I have heard you say that we shall see and know our friends in heaven.
4. Had any thing unforeseen occurred, he would have written.
5. Let all the ends thou aimest at be thy God's, thy country's.
6. To be or not to be, that is the question.

VIII. UNINFLECTED PARTS OF SPEECH.

186. The *Preposition*, the *Conjunction*, and the *Interjection* have no inflections.

(*a*) The Preposition and the Conjunction themselves express relations which do not admit of being modified.

(*b*) The Interjection, from its nature as a mere outcry, is free from all grammatical restraints.

Review of the Inflections.

187. The review of this part of the subject shows that words may undergo *seven* kinds of inflection—the inflection of *Gender*, *Number*, *Case*, *Person*, *Comparison*, *Tense*, and *Mood*.

(1.) The Noun has changes to express Gender, Number, and Case.
The Pronoun " " " Gender, Number, Case, and Person.
The Adjective " " " Comparison.
The Adverb " " " Comparison.
The Verb " " " Number, Person, Tense, Mood.

(2.) Gender....applies to the Noun and Pronoun.
Number " " Noun, Pronoun, and Verb.
Person " " Pronoun and Verb.
Case " " Noun and Pronoun.
Comparison " " Adjective and Adverb.
Tense " " Verb.
Mood " " Verb.

Parsing.—Third Model.

Note.—In the Third Model of Parsing the pupil is required to state the full etymology of each part of speech; that is, to name the part of speech; to give its subdivisions, and to name its inflections (if any). The following table will guide the pupil as to the order of statement in each part of speech.

1. The Noun.

1. Kind.....Common or Proper.
2. Number..Singular or Plural.
3. Office ...Subject, Possessive, or Object.
   (1) If subject, say to what.
   (2) If possessive, limiting one.
   (3) If object, complement of what, or linked by what preposition.

2. The Pronoun.

Kind....Personal, Relative, or Demonstrative.
Then, if personal, its
(1) Person (1st, 2d, or 3d).
(2) Case (nominative, possessive, or objective).
(3) Gender (masculine, feminine, or neuter, if a 3d personal pronoun).
(4) The represented noun.

If relative, its

(1) Number (which will be the same as that of its antecedent).

(2) Case (nominative, possessive, or objective, according to its function in the sentence).

(3) Antecedent.

If demonstrative, tell what it limits.

3. The Adjective.

1. Kind. . . . Common, Demonstrative, or an Article.
2. Degree. . (If comparative or if superlative, say so; no occasion to mention degree if positive).
3. Office. . . Describes or limits—what.

4. The Adverb.

1. Kind . . . . . Simple or Relative.
2. Degree. . . . . (If comparative or superlative).
3. Office. . . . . Describes—what.

5. The Preposition.

Office. . . . Links what noun or pronoun to what other word.

6. The Conjunction.

Kind. . . . Co-ordinate, subordinate, or correlative.
Office . . Connects what statements.

7. The Interjection.

Simply name it as an Interjection.

8. The Verb.

1. Kind. . . . . Complete or Incomplete.
   If incomplete, whether Transitive or Neuter.
2. Person. . . . . 1st, 2d, or 3d.
3. Number . . . . . Singular or Plural.
4. Tense. . . . . Present, Past, Future; Present Perfect, Past Perfect, Future Perfect.
5. Mood. . . . . Indicative, Potential, Subjunctive, or Imperative.
6. Voice . . . . . If Passive, say so.
7. Principal Parts. . Present Indicative, Past Indicative, Past Participle.

8. CONJUGATION.....Regular or Irregular (or else Weak or Strong).

9. SUBJECT.....A Noun or its equivalent.

If an Infinitive, give
Its principal parts.
Its conjugation.
Its tense—present, past.

If a Participle, say if
Present, past, or perfect.

188. Syntactical parsing takes up the word where Etymological parsing leaves it, and gives the function of the word in the sentence.

The syntactical parsing of each part of speech, in all its relations, will be found in Part II., SYNTAX.

189. The pupil has already been told that the *way in which a word is used* fixes the class to which it ought to belong. As the same word may be used in different ways, it must get a different name according to each separate use. This subject is so important in parsing that a few additional examples are here added.

190. Take the word *calm*. It may be used, 1. As a Noun —*a great calm fell on the sea.* 2. An Adjective—*it was a calm, bright day.* 3. As a Verb—I did it to calm his fears.

191. There is considerable interchange of words among the three kinds—*Adverb*, *Preposition*, and *Conjunction.*

But is originally a Preposition, derived from the Imperative phrase *be-out*—that is, *take out*, or *except.* It is also used as an Adverb and a Conjunction; as,

Prep. All *but* him had fled=*except.*
Adverb. I have *but* three left=*only.*
Conj. He heard it, *but* he heeded not.

For and **Since** are also Prepositions, Conjunctions, or Adverbs, according to their use.

Adv. I was called for. I told him long *since.*
Prep. Is that *for* me? *Since* his arrival.
Conj. He went, *for* he was ready. *Since* you are here, stay.

Above. *Adverb.* He lay *above.*
Prep. He was ranked *above* me.

NOTE.—A vulgar use of *above* as an Adjective, as *the above remarks*, is to be avoided.

In. *Prep.* I shall call *in* an hour.
Adv. He could not hold *in* his horse.

Off. *Adv.* or *Prep.* He fell *off* (his horse).
Adj. The *off* leader strained his leg.

No. *Adj.* I have *no* silver.
Adv. In the answer *no=not;* He is *no* better.

As. *Conj.* You may stay, *as* it is raining.
Adv. My book is as clean *as* yours.

Only. *Adj.* An *only* son.
Adv. I have *only* two.

Very. *Adj.* The *very* thing.
Adv. You are *very* late.

Then. *Adv.* I saw him *then.*
Conj. Am I *then* to stay?

Yet. *Conj.* Though he slay me, *yet* will I trust him.
Adv. Are you sleeping *yet?*

With. *Prep.* Charles came *with* John.
Conj. The side *A*, *with* two others, make a triangle.

Either.
Neither.
Both.
} Strictly adjectives of *dual* meaning, these words are used as *Assistant* Conjunctions.

However.
Meanwhile.
Moreover.
} These Adverbs are frequently used as *Conjunctions* to introduce a new sentence or paragraph.

Example of Parsing by Model III.

I chanced to rise very early one particular morning this summer, and took a walk into the country to divert myself among the fields and meadows, while the green was new and the flowers in their bloom.

I.....Personal pronoun, first person singular; nominative, subject to verb *chanced.*
chanced....An incomplete verb, first person singular, past indicative; principal parts *chance, chanced, chanced;* regular conjugation; its subject is *I.*
to rise.....An infinitive; principal parts *rise*, rose, risen; irregular conjugation; present tense; complement of the incomplete verb *chanced.*
very.....Adverb, describing *early.*
early.....Adverb, describing *rise.*
one.....Demonstrative adjective, limiting *morning.*
particular..Adjective, describing *morning.*
morning....Common noun, singular number, linked by preposition *on* (understood) to *rise.*

this.....Demonstrative adjective, singular number, limits *summer*.
summer...Common noun, singular number, linked by preposition *during* (understood) to *morning*.
and.....Co-ordinate conjunction; connects the statements 'I chanced to rise very early,' (I) 'took a walk,' etc., by joining the verbs *chanced* and *took*.
took.....Incomplete verb, transitive; first person, singular, past tense, indicative; principal parts *take*, *took*, *taken;* irregular conjugation; its subject is *I* (understood).
a.....The indefinite article, limiting *walk*.
walk.....Common noun, objective case, complement of *took*.
into.....Preposition; links country to *walk*.
the.....The definite article, limiting *country*.
country....Common noun, linked by *into* to *walk*.
to divert...An infinitive; principal parts *divert*, *diverted*, *diverted;* irregular conjugation.
myself.....Compound personal pronoun, first person singular, objective case, complement of *divert*.
among.....Preposition; links *fields* to *divert*.
the.....The definite article, limiting fields.
fields.....Common noun, plural number, linked by *among* to *divert*.
and.....Co-ordinate conjunction; connects the statements 'I took a walk among the fields' and 'I took, etc., among the meadows' by joining the words *fields* and *meadows*.
meadows...Common noun, plural number, linked by *among* (understood) to *divert*.
while.....Relative adverb; joins the statements 'the green was new' and 'I took a walk into the country,' etc.
the.....The definite article, limiting *green*.
green.....Common noun (used for *greenness*), singular number, subject of *was*.
was.....Incomplete verb, third person singular, past indicative; principal parts am, was, been; irregular; its subject is *green*.
new.....Common adjective; complement of *was;* describes *green*.
and.....Co-ordinate conjunction; joins statements before and after.
the.....Definite article, limiting *flowers*.
flowers.....Common noun, plural number, subject of *were* (understood).
in.....Preposition; links *bloom* to *were* (understood).
their.....Personal pronoun, third person plural; neuter; possessive case, describing bloom and representing flowers.
bloom.....Common noun, singular; linked by *in* to *were* (understood).

Exercise 26.

Sentences for Parsing.

A.

1. Holy and heavenly thoughts shall counsel her.—*Shakspeare.*
2. Then rose from sea to sky the wild farewell.—*Byron.*
3. The better part of valor is discretion.—*Shakspeare.*
4. The boy stood on the burning deck,
   Whence all but him had fled.—*Hemans.*

5. The steed along the drawbridge flies.—*Scott.*
6. I could hear my friend chide him for not finding out some work, but at the same time saw him put his hand in his pocket and give him sixpence.—*Spectator.*
7. I long for a repose which ever is the same.—*Wordsworth.*
8. Thou knowest my praise of nature most sincere,
   And that my raptures are not conjured up
   To serve occasions of poetic pomp,
   But genuine, and art partner of them all.—*Cowper.*
9. There were two fathers in this ghastly crew.—*Byron.*
10. When he read the note from the two ladies, he shook his head, and observed that an affair of this sort demanded the utmost circumspection.—*Goldsmith.*
11. What matter where, if I be still the same,
    And what I should be, all but less than he
    Whom thunder hath made greater.—*Milton.*
12. Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a little musical instrument in his hand.—*Addison.*

B.

1. The gushing flood the tartans dyed.—*Scott.*
2. None but the brave deserves the fair.—*Dryden.*
3. The nurse sleeps sweetly, hired to watch the sick
   Whom snoring she disturbs.—*Cowper.*
4. Forth in the pleasing spring thy beauty walks.—*Thomson.*
5. Not to know me argues yourself unknown.—*Milton.*
6. The night had closed in before the conflict on the boom began.—*Macaulay.*
7. When kindness had his wants supplied,
   And the old man was gratified,
   Began to rise his minstrel pride.—*Scott.*
8. At every draught more large and large they grow,
   A bloated mass of rank, unwieldy woe;
   Till sapp'd their strength, and every part unsound,
   Down, down they sink, and spread a ruin round.—*Macaulay.*
9. The friends thou hast and their adoption tried,
   Grapple them to thy soul with hooks of steel;
   But do not dull thy palm with entertainment
   Of each new-hatch'd unfledged comrade.—*Shakspeare.*
10. His spear, to equal which the tallest pine
    Hewn on Norwegian hills to be the mast
    Of some great ammiral were but a wand,
    He walked with, to support uneasy steps
    Over the burning marle.—*Milton.*

D

PART II.

SYNTAX.

192. **Syntax** (from Greek *sun*, together, and *taxis*, a putting in order) treats of the Agreement, Government, and Arrangement of words in sentences.

NOTE.—In this text-book, PARSING, or how to dispose of words, which is the *theoretical* part of Syntax, is carefully separated from PRACTICAL SYNTAX, or those rules and principles that are of real application, since they may be violated in the actual *forms* of words. The syntax of each part of speech is taken up under two heads: 1st. How to Parse the Part of Speech; 2d. The Practical Syntax of the Part of Speech. It is believed that this separation of what is purely *formal* from those rules *that admit of being violated in the inflections of words* will, by concentrating the attention of the learner on the practical part, be a powerful aid in learning to "speak and write English correctly"—the professed design of English Grammar.

1. Syntax of the Verb.

I. How to Parse Verbs.

193. A verb in a sentence is parsed, or disposed of, by saying—

It makes a statement about its subject [naming it], **and agrees with that subject in number and person.**

194. The subject of a verb may be—

(1.) *A noun: England* [noun-subject] was conquered by the Normans; *Water* consists of oxygen and hydrogen.

(2.) *A pronoun: They* [pronoun-subject] study grammar; The emperor *Napoleon* [noun-subject of verb *died*], *who* [pronoun-subject] was banished to St. Helena, died in 1820.

(3.) *An expression: To reach the Indies* [phrase-subject] was the object of Columbus; *Where De Soto was buried* [clause-subject] can not be determined; *That you have wronged me* [clause-subject] doth appear in this.

Expressions like 'to reach the Indies' are called *phrases*. 'Where De Soto was buried,' 'that you have wronged me,' are called *clauses* [for a full explanation of phrases and clauses, see ¶ 357 and 364]. Such expressions are parsed as in the third person, singular number.

195. An **Infinitive** is parsed by saying—
It depends on the word—[naming it].

ILLUSTRATIONS.

1. Alexander tried *to conquer* [dependent on 'tried'] the whole world.
   Here the infinitive depends on another VERB.
2. Washington was too truthful *to lie* [dependent on 'truthful'].
   Here the infinitive depends on an ADJECTIVE.
3. Howard sought opportunities *to benefit* [dependent on *opportunities*] prisoners.
   Here the infinitive depends on a NOUN.
4. I was not such a coward as *to run* [dependent on the expression 'such a coward as'].
   Here the infinitive depends on an expression as a whole; and this is often the case.

NOTE.—Observe that when an infinitive is used as the *subject* of a verb, it performs the office of a NOUN, and is to be parsed as such. EXAMPLE: *To delay* is dangerous=*Delay* is dangerous.

196. A **Participle** is parsed by saying—
It belongs to the Noun or the Pronoun—[naming it].

ILLUSTRATIONS.

1. A Peri, *standing* at heaven's gate, was sad.
   The participle 'standing' belongs to the noun 'Peri.'
2. Charles, *having seen* me, ran into the house.
   The participle 'having seen' belongs to the noun 'Charles.'

196. A Participle is frequently used purely as a noun or as an adjective. In such cases it is to be *parsed* as NOUN or ADJECTIVE.

[For how nouns are parsed, see ¶ 217–223; adjectives, see ¶ 285–287.]

1. *Talking* is easier than *acting=talk* is easier than *action =to talk* is easier than *to act.*
   The *noun*-use of the participle is here evident.
2. The *running* water was cold and clear.
   The *adjective*-use of the participle is here evident.

Exercise 27.

Dispose of the VERBS *in the following Sentences:*

☞ Previously to the syntactical parsing, the Teacher may have the scholar go through the forms of etymological parsing according to Model III., p. 68.

1. Pleasantly rose next morning the sun on the village of Grand-Pré.
2. Shell-fish cast their shell once a year.
3. English style begins, at the earliest, only about the middle of the fourteenth century.
4. The eagle and the stork on cliffs and cedar-tops their eyries build.
5. The air gets slowly changed in inhabited rooms.
6. In the present day, the binding of a book illustrates the power of machinery.
7. One morn a Peri at the gate of heaven stood disconsolate.
8. The preparations for the trial proceeded rapidly.
9. On either side the river lie long fields of barley and rye.
10. Over the joyous feast the sudden darkness descended.
11. The green trees whispered low and mild.
12. In the market-place of Bruges stands the belfry, old and brown—
Thrice consumed, and thrice rebuilded, still it watches o'er the town.

II. Practical Syntax of the Verb.

197. General Rule.—A Verb must be in the proper form required by its subject; and, in particular, it must be put in the Singular Number when its subject is Singular, in the Plural Number when its subject is Plural.

Note.—The rule given above has usually been stated thus: "A verb must agree with its subject nominative in *number* and *person*." The principle in either form is a frame-work much too large for what it is designed to fit. From the paucity of inflections in the English verb, it is not easy to make a verb *disagree* with its subject. Leaving out the second person singular (never used in ordinary communication), it is hardly possible for a verb to disagree with its subject in *person*. And even in regard to *number*, it is in but a few instances (named in the next paragraph) that a verb *can* be wrong. It is probable that the rule was made in order to cover the verb *To Be*, which *has* numerous changes, or inflections, to denote number and person. In this text-book the verb *To Be* is treated by itself. (See ¶ 207.) The rule is thus greatly simplified, and it is believed that the pupil will in this way gain a much more practical knowledge of the syntax of the verb than he is likely to gain when mystified by the abstractions of theoretical "number and person."

Inflections of the English Verb.

☞ *Note this table carefully; it shows you the few and sole instances in which you can make mistakes in the Number of a Verb.*

Indicative Mood.

Present Tense.....has one change of form—*s* in the third person singular: thus, 'he loves;' but [I, you, we, they] *love*.

Present Perfect Tense..being formed by means of the verb 'have,' presents one peculiarity—namely, *has* for the third person singular; thus, 'he *has* loved;' but [I, you, we, they] *have* loved.

Subjunctive Mood.

Present Tense.....Has one peculiarity of form—the *s* (the sign of the third singular present indicative) is absent in the subjunctive, thus, 'if he love,' not 'if he loves.'

Present Perfect.....being formed by the auxiliary 'have,' takes the subjunctive form of the third singular; thus, 'if he *have* loved,' not 'if he *has* loved.'

Illustrations of the General Rule.

1. *John likes* good books.

EXPLANATION.—'Likes' is in the proper form to accompany 'John.' Noun-subjects are considered as being in the third person, and 'likes' is the form of the verb peculiar to the third person singular, in the present tense. It would be wrong to say John *like* good books, because 'like' is not the form peculiar to the third person singular.

2. *I like* good books.

EXPLANATION.—'Like' is in the proper form required by its subject 'I:' it agrees with 'I' in number and person. I likes good books would be incorrect, because 'likes' is the form peculiar to the third person, singular number.

3. *Peter saw* the play of Hamlet. *I saw* it also. *We liked* the performance.

EXPLANATION.—We say that 'saw' agrees with Peter; that 'saw' agrees with 'I,' and that 'liked' agrees with 'we.' These verbs, being in the past tense, could not, however, *disagree* with their subjects, for the past tense has no peculiarities of form for the several numbers and persons.

4. *I walked* to town. *He walked* to town. *We walked* to town. *You walked* to town. *They walked* to town.

EXPLANATION.—These verbs are parsed each as "agreeing with its subject in number and person." But how could they *disagree?*

5. *Columbus has earned* immortal renown. *They have* deserved well of their country.

EXPLANATION.—'Has earned' is in the proper form required by the singular noun-subject 'Columbus;' that is, the auxiliary 'has' is in the third person, singular number. They *has* deserved well would not be correct, because 'has' is the auxiliary of the singular; but 'they' is plural, hence the auxiliary should be 'have.'

6. Though *he slay* me, yet will I trust in him.

EXPLANATION.—'Slay' agrees with 'he;' that is, it is in the form proper to accompany the third person, singular number. It is not slays, because the verb is in the subjunctive mood, and—recollect—the third singular present subjunctive takes no *s*.

The Principle how Violated.

198. The principle that a verb agrees with its subject is seldom violated in short sentences, except by very careless

people. We sees; The shops *is* not open, are mistakes of very ignorant persons only. But in long sentences *the verb may not be referred to its real subject*, and then violations of the Rule occur. Hence the following application of the Rule:

The adjuncts of a subject have nothing to do with the number of the subject; hence the verb must agree with its subject without reference to the adjuncts of the subject.

ILLUSTRATIONS.

1. The union of two great rivers *produces* the Mississippi.

EXPLANATION.—Here the verb 'produces' is rightly in the *singular* number, because the subject of the verb is 'union,' which is singular. It matters not that the subject is followed by the phrase 'of two great rivers,' for that is a mere adjunct.

2. His reputation was great, and somewhat more durable than that of similar poets *have* generally been.

EXPLANATION.—Here the verb *have* is in the wrong number. Its subject is the pronoun 'that,' which is singular, whereas 'have' is plural. The cause of the mistake is that the verb 'have' is *attracted* into the same number as 'poets;' but as the phrase 'of similar poets' is a mere *adjunct* of 'that,' it can have no influence on the number of the verb.

199. *Correct the following, so as to make the Verbs agree with their real subjects:* 1. The condition of the crops show that the country has suffered from drouth. 2. The trend of the Rocky Mountains are toward the South.

The Subject a Collective Noun.

200. **When the subject is a collective noun, the verb is singular or plural according as the sense conveyed is of one collective mass or of many individuals.**

NOTE.—A collective noun will always be *singular* in form; but the number to be attributed to, and, consequently, the number in which the verb is to be put, will depend on the notion—whether of unity or plurality—of the collective noun in a particular sentence.

ILLUSTRATIONS.

1. The jury *have* brought in their verdict.

EXPLANATION.—The verb 'have' is incorrect, because the subject, the collective noun 'jury,' suggests the idea of the body as a whole. Hence it should be '*has* brought in.' In like manner, the pronoun should be 'its,' not *their*, seeing that it represents a noun that is construed as singular.

2. The jury *has* disagreed.

EXPLANATION.—The verb 'has' is incorrect, because the noun 'jury' as used here signifies the individuals of the body separately regarded. Hence it should be '*have* disagreed.

201. Is there any violation of this rule in the following?
1. The Church have no power to inflict corporal punishment.
2. A detachment of two hundred men were immediately sent.
3. The public is often deceived by false appearances.

The Subject a Relative Pronoun.

202. When the immediate subject is a Relative Pronoun, the antecedent of the Pronoun determines the Number of the Verb.

NOTE.—As the relative pronouns have no peculiar form for the plural, these pronouns have an *attributed* number in accordance with the number of the antecedent.

ILLUSTRATIONS.

1. Ye stars, which *are* the poetry of heaven.

EXPLANATION.—Here the immediate subject is the relative pronoun 'which.' This pronoun is construed as plural, because its antecedent 'stars' is plural; therefore the verb takes the plural form.

2. This is one of the most valuable books that *has* appeared in any language.

EXPLANATION.—Here the verb 'has' is in the wrong number. Its immediate antecedent is the relative pronoun 'that;' but this pronoun is considered as plural, since its antecedent 'books' is plural; therefore 'has appeared' should be 'have appeared.'

When the antecedent consists of a noun and a pronoun in apposition, the relative takes the number and the person of the *pronoun*, and the *verb* agrees with the *relative* in that number and person; as,

It is I, your friend, *who* [1st person singular] tell you to go.

But if the relative clause belongs to the *noun* rather than to the pronoun, the relative is considered to be in the third person, and the verb agrees with it in that person; as,

It is I, the *friend that loves* you, who tell you to go.

The first sentence=I (your friend) tell you to go.
The second=I (the friend *that loves* you) tell you to go.

203. *Are the following sentences correct?* Bless them that curses you. 2. It is an ill wind that blow nobody good. 3. The strata that contains coal belong to the tertiary era.

Singular Subjects united by 'and.'

204. When the subject consists of two or more singular Nouns united by 'and,' the Verb must be Plural.

ILLUSTRATIONS.

1. John and James *are* in the field.

EXPLANATION.—Here the subject is 'John' and 'James,' two singular nouns united by *and*. Hence the verb 'are' is plural.

2. Mars and Jupiter *has* been visible this week.

EXPLANATION.—Here the subject is two singular nouns connected by 'and;' so the verb should be plural. Hence '*has* been' should be '*have* been.'

SPECIAL APPLICATIONS OF THE PRINCIPLE.

(*a*) The principle applies equally if the conjunction 'and' be understood. Thus, 'Art, empire, earth itself to change *are* doomed.' But,

(*b*) If the two nouns are names for the *same object*, they are not united *copulatively*, but merely in an *explanatory* way; hence there is no *real* plurality of subject, and the verb must be singular. The spectator and historian of his exploit *has* observed; that is, a single person who was at once 'spectator' and 'historian' of his exploit. (If two persons, the one spectator, the other historian, were intended, the article would be repeated, and then the verb would need to be plural. Thus the spectator and the historian of his exploit *have* observed.)

(*c*) Note that where two or more singular subjects almost synonymous in meaning are employed for the sake of emphasis, there is still a kind of unity in the subject; hence the singular verb is used; as, the head and front of his offending *was* this; to read and write *was* once an honorary distinction.

(*d*) Sometimes 'and' is not a real conjoiner, but has the sense of the preposition *with*. In such cases there is no plurality of subject, and the verb must be singular. EXAMPLE: Two *and* three is five. This does not mean 'two is five,' 'three is five,' but two *with* three is five. The wheel and axle *was* out of repair; that is, the 'wheel *together with* the axle.' We may say A needle and a thread *were* given to her, but she could not thread the needle—meaning the needle and thread were given separately; A needle and thread *was* given to her, but she could not sew on the button—meaning that a *threaded* needle was given her.

(*e*) Here is a peculiar case: 'The captain and his men *were* taken prisoners.' Grammatically, the subject 'captain' is singular; hence the verb should be *was* taken [prisoner]; but the *sense* requires the plural. The better way in such a case is, if we mean to bring to notice both captain and men, to say, The captain *and* his men *were* taken prisoners; or, if we desire to make the captain alone prominent, The captain *was* taken prisoner with his men.

(*f*) When two singular nouns are coupled by *as well as*, the verb is singular, as there are in reality two propositions. 'As well as' makes merely an illustrative comparison, so that there is essential unity of subject, and hence the verb must be singular; as, Africa as well as Gaul [after the manner of Gaul] *was* gradually fashioned by imitation of the capital.

(*g*) When two subjects are connected by 'and,' one affirmative, the other negative, the verb agrees with the affirmative; as, our own heart, and not other men's opinions, *forms* our true honor. The reason of this is that there are really two propositions—our own heart forms our true honor, and other men's opinions do not form our true honor.

(*h*) When two or more singular subjects connected by *and* are preceded by *each*, *every*, or *no*, the verb is singular; as, Every limb and feature *appears* with its appropriate grace.

Two Singular Subjects joined by 'or' or 'nor.'

205. **Two or more Singular Nouns distributed by 'or' or 'nor' must have a Singular Verb.**

ILLUSTRATIONS.

1. He *or* his brother *has* the book.
2. Neither this *nor* that *is* the thing wanted.

206. When one of two subjects separated by *or* or *nor* is in the plural, the verb should be plural. He or his servants *were* to blame. It is proper in such cases to place the plural nominative next to the verb.

Exercise 28.

Correct the false SYNTAX *in the following Sentences:*

1. Ships and steamers goes to sea. 2. An eminent scholar and judicious critic have said [¶ 204 *b*]. 3. Wherein do sit the dread and fear of kings [¶ 204 *c*]. 4. This wine-and-water are hot [¶ 204 *d*]. 5. Sir Richard, with several others, were cited to the Star Chamber [¶ 204 *e*]. 7. Franklin as well as Otis were born in Massachusetts [¶ 204 *f*]. 7. Our will and not our stars make us what we are [¶ 204 *g*]. 8. Every house-top and every steeple show the flag of the republic [¶ 204 *h*]. 9. A word or an epithet paint a whole scene [¶ 205]. 10. Neither the captain nor the sailors was saved [¶ 206].

THE VERB 'TO BE.'

207. The general rule for the agreement of Verbs with their subjects in number, and all the application of that rule, apply to the verb *to be*. But this verb has an additional point of agreement with its subject, namely, *person*.

NOTE.—It has been shown that the English verb is so deficient in inflections as to make its agreement in person of no practical importance. It is otherwise with the verb *to be*. A review of its conjugation will show that it has numerous changes, making it truly an *inflected* verb, and thus requiring that fuller rule, applicable to most other languages, that the verb "agrees with its subject in number and in *person*."

ILLUSTRATIONS OF AGREEMENT IN NUMBER AND PERSON.

1. *I am* studying; *he is* studying; *we are* studying; *scholars are studying*—illustrations of the general rule of agreement in number and person.
2. The *condition* of the roads *is* bad—illustration of the principle of the subject with adjuncts [see ¶ 198].

3. *I, who am* an American, *am* proud of my country; He, whom the truth makes free, is a freeman; Ye stars, which are the poetry of heaven, shine above us—illustrations of the principle when the subject is a relative pronoun—[see ¶ 202].
4. The *council is* about to present its chairman with a portrait; The *council are* to subscribe for the portrait—illustrations of agreement with a collective noun as subject [¶ 200].
5. *John* and *he were* students—illustration of the rule as applied to singular subjects joined by *and* [see ¶ 204].
6. The *spectator and historian* of his exploits *is* said to have observed; The *head and front* of his offending *was* this; *Two and three is* five; The *captain with his men was* taken prisoner; *Jefferson, as well as Franklin, was* a great statesman; Our own conscience, and not other men's opinions, is to be our guide; Every limb and every feature *is* clearly seen —illustrations of *double* subjects with *unity* of idea [see ¶ 204, SPECIAL APPLICATIONS].
7. Charles or Richard *is* to blame; Neither Charles nor Richard *was* to blame—illustrations of singular subjects joined by *or* [see ¶ 205].

The Verb 'to be' used with Subjects of different Number and Person.

208. **When the Verb 'To Be' has for its subjects two or more Pronouns of different Persons and of the Singular Number, connected by 'or' or 'nor,' it agrees in number and person with the first Pronoun.**

ILLUSTRATIONS.

1. *I* or he *am* in the wrong.
2. *He* or I *is* in the wrong.
3. *You* or he *are* in the wrong.
4. *He* or you *is* in the wrong.

209. **When the Pronouns are preceded by either or neither, the Verb 'To Be' takes the third Person Singular.**

ILLUSTRATIONS.

1. Either *he* or *I is* in the wrong.
2. Neither *he* nor *I is* right.

210. The same rule applies when, instead of two Pronouns, a Noun and a Pronoun are used; as,

1. Either *Mary* or *I is* in the wrong.
2. *I* or *Mary am* to go.
3. *You* or *Thomas are* unfortunate.
4. Either *Jane* or *I is* right.
5. Neither *Hattie* nor *I is* wrong.
6. Neither *I* nor *Hattie is* to blame.

The type of sentences exemplified in the preceding cases is not to be commended as illustrating the best usage. Such sentences are common in colloquial use. It is better to write, Either *I am* in the wrong, or *he is*. Neither John *is* right, nor *am* I. Is James or I to go? Better thus, *Is* James to go, or *am* I?

Two Subjects—one Affirmative, the other Negative.

211. **When the Verb 'To Be' has two subjects, one affirmative and the other negative, it agrees in Number and in Person with the affirmative subject.**

ILLUSTRATIONS.

1. He, and not I, *is* chosen.
2. I, and not they, *am* to go.
3. Not you, but Mary, *is* the best scholar.

A Peculiar Case.

212. When a noun follows the verb *to be*, it is not always apparent what is the real subject, since the order of the sentence is sometimes inverted. The rule is to **determine by the sense what is the real subject, and make the verb agree with it.**

ILLUSTRATION.

His pavilion were dark waters and thick clouds of the sky.

EXPLANATION.—Here the real subject follows the verb. In the sentence 'The wages of sin *is* death,' the verb *is* may agree with 'death;' but it also agrees with 'wages,' which is singular, though plural in form.

Ellipsis of the Verb.

213. Sometimes, in poetry, the verb *to be* is omitted.

Sweet the hum
Of bees, the voice of girls, the song of birds,
The lisp of children and their earliest words.—*Byron.*

Improper Ellipsis.

214. **Be very careful not to make any ellipsis of the auxiliary verb *Be* when the auxiliary, if supplied, would not agree with its subject.**

ILLUSTRATION.

A bundle of papers was produced, and such particulars as the following detailed.

EXPLANATION.—There is an ellipsis of the auxiliary before the participle 'detailed.' But this ellipsis is improper, because, when we come to supply *was* (expressed before 'produced'), we have 'such particulars *was* produced,' which is ungrammatical. The auxiliary *were* should be supplied.

A Common Error in Participles.

Sailing up the river, the whole *town* may be seen.

EXPLANATION.—This sentence illustrates a common error in the use of the participle introducing a phrase. *Sailing* (a participle construed as an adjective) must belong to some noun; it here belongs to the noun *river*. But it is certainly not intended to say 'the river sailing;' the idea is *we* sailing. The sentence should be, 'Sailing up the river, we may see the whole town.' The rule is, that when a participle introduces a phrase, that participle must describe the subject of the next verb, and the subject of the next verb must be what is intended to *be* described.

215. *Correct the following:* Hoping that I shall soon hear from you, believe me yours truly.

2. Syntax of the Noun.

I. How to Dispose of Nouns.

216. There are *seven* functions that a Noun may perform in a sentence.

It may be—

1. Subject of a Verb;
2. Nominative after a Neuter Verb;
3. Object of a Transitive Verb;
4. Linked by a Preposition;
5. In the Possessive Case;
6. In Apposition;
7. Independent.

These are all the *possible* uses of the noun in a sentence. It must have *one* of these uses. The following models will show how to dispose of it when in any of these relations.

Noun, Subject of a Verb.

217. A Noun as subject of a Verb is disposed of by saying that—

It is in the Nominative Case, because it is the subject of the Verb [*naming the verb*].

MODEL.—As soon as *morning* dawned all *fears* were dispelled.

Morning....a noun, is the nominative to 'dawned,' since it is that of which the statement is made.

Fears.....a noun, is the nominative to 'were dispelled,' since it is that of which the statement is made.

NOTE.—A noun, the subject of an infinitive, is construed in the objective case. EXAMPLE: The queen perceived *Columbus* to be an enthusiast. Here 'Columbus' is parsed as in the objective case, though the *form*, of course, is the same as the nominative. If a pronoun were used as the subject of an infinitive, the *form* of the pronoun would mark it as in the objective case. Thus, The queen perceived *him* to be an enthusiast. This construction is not, strictly speaking, English; it is an imitation of a Latin idiom. Our English idiom would turn such sentences thus: 'The queen perceived *that Columbus was*,' '*that he was*,' etc.

Exercise 29.

Dispose of the SUBJECTS *in the following Sentences:*

1. Water consists of two gases.
2. Napoleon went to Egypt with forty sail of the line.
3. Life's but a walking shadow.
4. The bugle's note and cannon's roar the deathlike silence broke.
5. Seasons return, but not to me returns
   Day, or the sweet approach of even or morn,
   Or sight of vernal bloom, or summer's rose,
   Or flocks, or herds, or human face divine.—*Milton.*

Noun, Predicate-Nominative.

218. A noun after a neuter or a passive verb, meaning the same thing as the subject, is disposed of by saying that—

It is in the Nominative Case after the Verb [*naming it*].

This nominative is often called the *predicate-nominative.*

MODEL.—1. *Tennyson* is a *poet.*

Poet....a noun, is in the nominative case (or predicate-nominative) after the verb 'is.'

2. *Washington* was elected *President* in 1789.

'President' is predicate-nominative after the passive verb 'was elected.'

Exercise 30.

Dispose of the PREDICATE-NOMINATIVES.

1. He was a man; take him for all in all, I shall not look upon his like again.
2. Our world is a planet.
3. General Grant was made general-in-chief in 1864.
4. Though a prisoner, Mary seemed still a queen.
5. King William of Prussia became Emperor of Germany in 1871.

Noun, Object of a Transitive Verb.

NOTE.—Remember that transitive verbs are incomplete, and require a noun or the equivalent of a noun in order to make full sense. The noun that is used as the complement of a transitive verb is called its *object.*

219. A noun, the object of a transitive verb, is disposed of by saying that—

It is the object of the verb [*naming it*], and completes the statement.

MODEL.—The muses haunt clear *spring*, or shady *grove*, or sunny *hill.*

Spring....a noun, is the object of the verb 'haunt,' and completes the statement made by that verb.
Grove.....a noun, is the object of the verb 'haunt,' and completes the statement made by that verb.
Hill.....a noun, is the object of the verb 'haunt,' since, etc.

Exercise 31.

Dispose of the NOUN SUBJECTS AND NOUN OBJECTS *in the following Sentences:*

1. Their furrow oft the stubborn glebe has broke.—*Gray.*
2. Beaux banish beaux, and coaches coaches drive.—*Pope.*
3. The gushing flood the tartans dyed.—*Scott.*
4. The plowman homeward plods his weary way.—*Gray.*

Noun with a Preposition.

220. A Noun governed by a Preposition is disposed of by saying that—

It is linked by the Preposition [*naming it*] to such and such a word [*naming it*].

MODEL.—The man with the gray coat fell from the top of the wall.

Coat.....a noun, is linked by the preposition *with* to the noun *man.*
Top.....a noun, is linked by the preposition *from* to the verb *fell.*
Wall....a noun, is linked by the preposition *of* to the noun *top.*

Exercise 32.

Dispose of the NOUNS *linked by* PREPOSITIONS, *and of the* NOUN SUBJECTS *and* NOUN OBJECTS *in the following Sentences:*

1. The smiling daisies blow beneath the sun.
2. The army crossed the river by a bridge made of pontoons.
3. Forth in the pleasing spring thy beauty walks.—*Thomson.*
4. He went to California on account of his health.
5. Across his brow his hand he drew.
6. Advance the front athwart my way.

Noun in the Possessive Case.

221. A Noun in the Possessive Case is disposed of by saying that—

It describes or limits the Noun [*naming it*].

NOTE.—This is the principle that disposes of Adjectives also. The Possessive Case has, in fact, always the use of an adjunct.

MODEL.—Seeking the bubble reputation at the cannon's mouth.

Cannon's....a noun possessive, limiting 'mouth.'

Exercise 33.

Dispose of the POSSESSIVES.

1. Let all the ends thou aims't at be thy country's [ends], thy God's, and truth's.
2. My father and mother's command was obeyed.
3. Quench the timber's falling embers,
   Quench the red leaves in December's
   Hoary rime and chilling spray.—*Whittier.*
4. So shall the Northern pioneer go joyful on his way,
   To wed Penobscot's waters to San Francisco's Bay.—*Ib.*
5. Progress, Liberty's proud teacher,
   Progress, Labor's sure reward.

Noun in Apposition.

EXPLANATION.—A noun is said to be "in apposition" when it denotes the same person or thing as another noun or pronoun, and when both are in the subject or in the predicate. It is then said to be in the same *case* as the noun or pronoun which it explains. EXAMPLE: Thomson, the *poet*, was a contemporary of Hume, the *historian*. Here 'poet' explains 'Thomson,' and is said to be *in apposition* with it. So with 'historian' and 'Hume.'

222. A Noun in apposition is disposed of by saying that—

It is in apposition with the Noun or the Pronoun [*naming it*], **since it denotes the same person** (*or thing*).

MODEL.—*Ali* reclined, a *man* of war and woes.—*Byron.*

Man.....a noun, is in apposition with the noun 'Ali,' since it denotes the same person.

Exercise 34.

Dispose of the Nouns in APPOSITION.

1. 'Tis I, Hamlet the Dane.
2. Washington, the Father of his Country, was the first President of the United States.

3. Crown her queen of all the year.
4. Wisdom and truth, the offspring of the sky, are immortal.
5. Tarquinius Priscus, a son of a citizen of Corinth, was elected to the vacant throne.

Noun Independent.

EXPLANATION.—A noun is said to be *independent* when it has no grammatical relations with the other words in the sentence. EXAMPLE: *Horatius*, saith the consul, as thou sayest, so let it be. Here 'Horatius' has no *grammatical* relation with any other word in the sentence, and hence is said to be *independent*.

223. A Noun Independent is disposed of by saying that—

It is Independent, since it has no grammatical relation to any other word in the sentence.

MODEL.—The *storm* having ceased, we departed.

Storm....a noun, is independent, since it has no grammatical relation with any other word in the sentence.

Exercise 34.

Dispose of the NOUNS INDEPENDENT.

1. Mary, your lilies are in bloom.
2. False wizard, avaunt!
3. The river not being fordable, we had to make a great detour.
4. Out, out, brief candle.
5. God willing, I shall persevere in my attempt.

II. PRACTICAL SYNTAX OF THE NOUN.

224. The almost total absence of inflections in the English Noun leaves the practical Syntax of this part of speech exceedingly simple.

NOTE.—The Grammars usually admonish us that "a noun used as the subject of a finite verb must be in the nominative case;" but it would be quite impossible to violate this rule. So "a noun, the object of a verb, must be in the objective case." However, as there is no peculiar *form* for the objective case, no error can be committed. It is very different in inflected languages. We say, The *man* loves me, and I love the *man*. In the first case 'man' is *subject*, in the second, *object* of the verb; but the *form* is identical. In Latin these sentences would read Amo *hominem* and *Homo* me amat—different *forms* for the different *functions* of the noun. The simplicity in the syntax of our English noun is one of the fine points in our mother tongue.

THE NOUN-SUBJECT MUST HAVE A VERB.

225. **When you start out with a noun designed to be the subject of a verb, see that that noun has a verb of which it is the subject.**

ILLUSTRATION.

Two substantives, when they come together, and do not signify the same thing, the former must be in the genitive case.

EXPLANATION.—The writer starts out with the noun 'substantives,' which is so placed that it can be only the subject of a verb; but, before he gets through, the word *another* comes in as the subject of his verb *must be*. The word *of* at the beginning of the sentence—'*Of* two substantives,' etc. —would rectify the blunder.

The Possessive Case.

226. The only points of difficulty in the Syntax of Nouns occur in the use of the Possessive Case. Note the following illustrative sentences:

1. I have read a play of *Shakspeare's*, the great English *dramatist.*

EXPLANATION.—The rule in such cases is, that when nouns stand in apposition (as 'dramatist' and 'Shakspeare'), the possessive '*s* is used with only one.

2. John, William, and *Mary's* share was five thousand dollars.

EXPLANATION.—The rule in such cases is, that when, in a string of nouns, *joint* possession is meant, the possessive '*s* is used only with the last.

3. A portrait of my *father.*
   A portrait of my *father's.*

EXPLANATION.—Observe the distinction between these two expressions. A portrait of my father means a likeness of himself. A portrait of my father's means one portrait of my father's collection of portraits. This latter employment of the possessive case is called its *partitive use.*

The thing spoken of in the singular number is always understood in the plural number after the possessive. 'A house of my uncle's'=a house out of my uncle's *houses.*

4. Day and night are a consequence of the *earth's revolving* on its axis.

EXPLANATION.—This sentence illustrates a striking peculiarity of English syntax, and one that has greatly puzzled grammarians, namely, the possessive case associated with a participial form. The explanation is that in all such cases the verbal in -ing is a real Infinitive (see ¶ 171). As an infinitive, it has the function of a noun, and, as such, may be preceded by a possessive case describing it. Thus the 'earth's revolving' is equivalent to the 'earth's revolution.' The test of the noun character of a participle is to see if we can substitute a possessive pronoun for the possessive noun. Thus we can substitute *its revolving* for 'the earth's revolving.'

*** The verbal in -ing, which, as an infinitive, has thus the use of a noun, retains at the same time its governing power as a verb, and hence it may take an object after it; as, 'disease or death were consequences of the *man's* [possessive] neglecting treatment' [object].

Wrong Placing of Possessive Phrases.

227. The following illustrates a common error in the placing of possessive phrases:

The death was announced lately of the great statesman.

EXPLANATION.—The possessive phrase 'of the great statesman' belongs to *death:* the phrase should be near the noun it describes; thus, 'The death of the great statesman was,' etc. Never put a possessive phrase in the predicate when the noun to which it belongs is in the subject.

Possessive Inflection when used.

228. The Possessive Inflection is used only when some idea of ownership is present, and hence is limited mainly to persons and to personified objects. When we wish to denote merely an adjunct or accompaniment of a noun, we use the phrase-form with the preposition *of.* Thus we may say 'The man's occupation,' 'Time's hoary locks,' 'the President's message,' 'death's fatal arrow,' but not 'the house's roof' (the roof of the house), 'the street's width' (the width of the street).

Possessive Phraseology how varied.

229. Whenever the possessive phraseology is felt to be awkward, we may avoid it by using the preposition *of* or *by.* Thus, instead of saying Alexander the Great's conquest of Babylon, we may say The conquest of Babylon by Alexander the Great.

230. *Vary the expression of this sentence:* This opinion is Newton the astronomer's.

Ellipsis of the described Noun.

231. Sometimes there is an ellipsis of the noun described by the possessive. EXAMPLE:—Whose is this image and superscription? They say unto him, *Cæsar's* [image and superscription].

The Verbal in -ing.

232. When a verbal in -ing is preceded by the definite article, or by the Demonstrative *this* or *that,* it must be followed by the preposition *of.* But if there is no *the,* there must be no *of.*

ILLUSTRATIONS.

1. *The* rising *of* the sun was splendid.
2. Receiving this news gave us much pleasure.

EXPLANATION.—In the former case the verbal in -ing is a true noun; in the latter it is an infinitive. Such phrases as the following are needless and ungraceful, and truly un-English: 'The betraying of a trust;' 'The receiving of a letter.' These verbals are not wanted, because we have the true nouns *betrayal*, *receipt*, etc.

3. Prompted by the most extreme vanity, he persisted in ~~*the*~~ writing bad verses.

EXPLANATION.—The use of *the*, if correct, would require *writing* to be followed by *of*—'*the* writing *of* bad verses.' But *the* is not correctly used. *Writing* is here a real infinitive, and an infinitive, being an abstract noun, can take no article; hence the sentence should be 'in writing bad verses.'

233. *Correct the following:* 1. Much depends on this rule being observed. 2. The building the house is going on.

3. Syntax of the Pronoun.

I. How to Dispose of Pronouns.

234. The **Pronoun** has the same functions as the Noun; that is, it may be—

1. Subject of a Verb.
2. Nominative after a Neuter or Passive Verb.
3. Object of a Transitive Verb.
4. Governed by a Preposition.
5. In the Possessive Case.
6. In Apposition.
7. Independent.

235. The Pronoun, having the same use as the Noun, is parsed in the same way as the Noun.

☞ Review How to Dispose of a Noun, ¶ 215.

II. Practical Syntax of the Pronoun.

236. General Rule.—**Pronouns should agree in Gender and in Number with their antecedents, or with the Nouns or the Pronouns that they represent.**

NOTE.—This is the most important practical principle in the Syntax of Pronouns. It is also the one that is most frequently violated. "The greatest care ought always to be taken in using Pronouns, because, being small words, and in frequent use, the proper weight of them is very often unattended to."—*Cobbett's English Grammar.*

ILLUSTRATIONS.

1. Had *the opinion* of my censurers been unanimous, *it* might have overset my resolutions; but since I find them at variance with each other, I can, without scruple, neglect *them* [*it*], and follow my own imagination.—*Dr. Johnson.*

EXPLANATION.—Notice the pronoun *them*, and see if you can tell what noun it is meant to represent. A careful reading of the sentence will show that the pronoun *them* was designed to stand for the word 'opinion.' It is *the opinion* that was not unanimous: hence the writer correctly says 'it [*i. e.*, the opinion] might have overset my resolutions.' It was this 'opinion' that he could neglect, not his 'censurers,' which he carelessly makes the represented noun, and hence uses 'them' instead of 'it.'

2. When a verb governs a relative pronoun, *it* is placed after *it.*—*Chambers's Grammar.*

EXPLANATION.—This sentence illustrates a careless use of the pronoun. It is not easy to tell which *it* represents 'verb' and which 'pronoun.'

3. Men look with an evil eye upon the good that is in others, and think that *their* reputation obscures *them*, and that *their* commendable qualities do stand in *their* light; and therefore *they* do what *they* can to cast a cloud over *them*, that the bright shining of *their* virtues may not obscure *them.*—*Bishop Tillotson.*

EXPLANATION.—The above sentence has two subjects, and we can not tell from the construction to which of the two the pronouns refer. In fact, the sentence is a complete muddle of pronouns.

The Rule as applied to Nouns connected by 'and.'

237. **When two or more Nouns are connected by 'and,' the Personal Pronoun used to represent them must be in the Plural Number.**

ILLUSTRATION.

He was fonder of nothing than of wit *and* raillery, but he was far from being happy in *it.*—*Dr. Blair.*

EXPLANATION.—As in this sentence the pronoun *it* was designed to represent the two nouns 'wit' and 'raillery,' *them* should have been used instead of *it.*

238. *Correct the following:* Both Cato and Cicero loved his country.

Nouns connected by 'or.'

239. **When two or more Singular Nouns or Pronouns are connected by 'or,' the pronoun used to represent them must be in the singular number.**

ILLUSTRATION.

When he shoots a partridge, a woodcock, or a pheasant, he gives *them* away.

EXPLANATION.—As the represented nouns are singular and connected by *or*, *it* should be used in place of *them*.

240. *Correct the following:* Man is not such a machine as a watch or a clock, which move merely as they are moved.

Collective Nouns.

241. **Collective Nouns require singular or plural Pronouns according to whether they convey the idea of unity or of plurality.**

ILLUSTRATIONS.

1. The clergy began to withdraw themselves. — *Blackstone.*

2. The populace, unfortunately for *their* own comfort, etc.

242. *Correct the following:* 1. The multitude, with all *its* means of instruction. 2. The army dragged *themselves* along through the mud.

Each, Every, Either, One, None, Etc.

243. Very frequent violations of the general rule occur when Pronouns are used to represent the words *each*, *every*, *either*, *one*, or nouns preceded by one of these words. RULE: **These words have all a singular meaning, and must be represented by singular Pronouns.**

ILLUSTRATIONS.

1. Franklin and Lawrence were distinguished patriots: *each* served *their* country well.

EXPLANATION.—In this sentence the pronoun 'their' is used to represent the pronoun 'each;' but 'each' has a singular meaning, and hence should be represented by a singular pronoun—'each served *his* country well.'

2. Every person is the architect of *their* own fortune.

EXPLANATION.—Here the pronoun 'their' is used to represent the singular noun 'person,' and hence should be singular—'the architect of *his* own fortune.' What causes the mistake is the notion of plurality in the word 'every;' but recollect that 'every' is grammatically singular.

3. John and James have been late for a week: if *either* are absent from *their* seat at nine to-morrow *they* will be kept in.

EXPLANATION.—Here the pronouns 'their' and 'they' are used to represent 'either,' which is singular; hence singular pronouns and the singular verb should be used. 'If either is absent from *his* seat, *he* will,' etc.

4. *One* is seldom at a loss what to do with *their* money.

EXPLANATION.—As 'one' is the represented word and singular, 'his,' instead of 'their,' should be used.

5. Every boy and girl must learn *their* lesson.

EXPLANATION.—This sentence presents a peculiarity. Under the verb (see ¶ 204, *h*) we saw that two singular nouns coupled by 'and' do not take the plural verb when preceded by 'every.' Hence the pronoun representing them should be singular also, and the sentence should read, 'Every boy and girl has learnt his lesson.' But the sentence presents a further peculiarity; there are two genders to be represented. Now in English we have no pronouns of the common gender. In such cases it is customary to make the masculine pronoun stand for both genders.

6. Every teacher is required to make *his* or *her* report.

EXPLANATION.—When we wish specially to distinguish the sexes we use the above form; but all difficulty may be avoided by employing the plural form of the noun and the pronoun—thus, 'All *teachers* are required to make *their* reports.'

244. *Correct the false syntax of the Pronouns:* 1. Every one must judge of their own feelings.—*Byron.* 2. Had the doctor been contented to take my dining-tables, as any body in their senses would have done.—*Miss Austin.* 3. Not on outward charms should man or woman build their pretensions to please.—*Opie.*

Pronouns the Subjects of Verbs.

245. **A pronoun used as the subject of a verb must be in the nominative case.**

ILLUSTRATION.

This is a man *whom* I think deserves encouragement.

EXPLANATION.—Transposing the parenthetical expression, *I think*, we have the sentence, 'I think this is a man *whom* deserves encouragement.' You see, of course, that this is wrong: *whom* is designed to be subject of the verb *deserves*, and hence it should be *who* deserves.

246. Violations of this rule most frequently occur in elliptical sentences when the verb is omitted.

ILLUSTRATIONS.

1. Is *she* as tall as *me?*—*Shakspeare.*
2. She suffers hourly more than *me.*—*Swift.*
3. The nations not so blessed as *thee.*—*Thomson.*
4. It is not for such as *us* to sit with the rulers of the land.—*Walter Scott.*
5. She was neither better nor wiser than you or *me.*—*Thackeray.*

EXPLANATION.—The above sentences, each by a famous author, all violate the rule. The blunder becomes very plain when we supply the ellipsis—thus, (1) 'as tall as me *am*,' (2) 'more than me *do*,' (3) 'not so blessed as thee *art*,' (4) 'such as us *are*,' (5) 'than you or me *are*.'

247. *Correct the following:* Is James as old as me? 2. Such a man as him could never be President.

Improper Ellipsis of the Pronoun Subject.

248. The following sentences illustrate an improper ellipsis of the Pronoun Subject:

1. It is thinking makes what we read ours.

EXPLANATION.—The relative *that* should be supplied after 'thinking;' *makes* has otherwise no subject.

2. There is and must be a Supreme Being who created and supports us.—*Beattie.*

EXPLANATION.—This should be 'There is and *there* must be a Supreme Being who created and *who* supports us.'

3. Roots are either native or foreign, and sometimes much disguised.—*Kerl's Grammar.*

EXPLANATION.—Better thus, Roots are either native or *they* are foreign, in which latter case *they* are sometimes much disguised.

249. The rule in such cases is that—

When Verbs are used in different Voices, Moods, or Tenses, or when they are emphatically distinguished, the Subject or an equivalent Pronoun must be repeated.

The Pronoun used Redundantly.

250. In poetry the subject is sometimes repeated in the form of a pronoun used along with the noun; as, The count *he* was left to the vulture and hound; *To be or not to be* [phrase-subject], *that* [pronoun-subject] is the question. But this is not allowable in prose except where special emphasis is designed.

'My father *he* said that I must go' is incorrect. We might, however, say, 'A man that wears the livery of heaven to serve the devil in, *he* is not to be trusted,' because here special emphasis is desired.

Pronoun after the Verb To Be.

251. **A Pronoun used as the complement of the Verb 'To Be' must be in the same case as the subject of that Verb.**

In violation of this rule, we often hear, in the ordinary conversation of all classes of society, such expressions as, 'Who is it? *me?*' 'It was *her;*' 'It is *them;*' 'It is *us.*' Indeed, some grammarians (as Dean Alford and

Mr. Bain) defend these forms as allowable, but there seems to be no sufficient justification for these wide departures from the regular syntax of our language.

ILLUSTRATIONS.

1. It was *he* that secured our liberty.

EXPLANATION.—Here *he* is in the nominative case, because *it*, the subject of *is*, is in the nominative.

2. We knew it to be *him*.

EXPLANATION.—Here *him* is properly in the objective case, for the reason that *it*, being the subject of the infinitive *to be*, is in the objective case.

3. Let him be *who he* might be.

EXPLANATION.—In a sentence like this it is very common to hear people say *whom* instead of *who*, as if they thought the relative was in apposition to *him*. This is not the case. The sentence is very elliptical. Fully expressed, it would stand thus: Let him be (the man) who he might be. *Him* is objective, because the subject of the infinitive (to) *be*. *Who* is nominative, because the verb might be (of which it is the complement) has for its subject *he*, in the nominative case.

252. *Point out the violations of this rule in the following:* 1. It is not me whom you are in love with.—*Addison.* 2. If there is one character more base than another, it is him who, etc.—*Sydney Smith.* 3. It could not have been her. 4. Whom say ye that I am?

Pronoun as Object.

253. **A Pronoun used as the object of a Transitive verb must be in the objective case.**

NOTE.—This rule is seldom violated when the pronoun immediately follows the verb. It is only when the object is at some distance from the verb, or when the sentence is elliptical, that the nominative form of the pronoun is liable to be used, 'He that flatters too much, do not believe,' for 'him that flatters,' etc. Here *him* is the object of the verb 'believe.'

ILLUSTRATIONS.

1. *Who* do you take me to be?

EXPLANATION.—Here 'who' should be *whom*, because the relative is used after 'to be,' and is in apposition with 'me,' the object of the transitive verb *take*.

2. *Who* should I meet the other day but him.

EXPLANATION.—The relative is here the object of the verb 'should meet,' and must take the objective form.

254. *Point out the violations of this rule in the following:* 1. My father allowed my brother and I to accompany him. 2. Let you and she advance.

The Pronoun Used in Apposition.

255. **When a Pronoun is put in apposition with a noun used as the object of a verb or of a preposition, the pronoun must be in the objective case.**

ILLUSTRATIONS.

1. Peter's sister married John Brown—*him* that I told you about.
2. Mary bought a bonnet from the milliner—*her* that keeps a shop in Montgomery Street.

NOTE.—Sentences like the preceding are used colloquially. The better form is to use the relative pronoun instead of the personal; as, John Brown *whom* I told you about; The milliner *who* keeps, etc.

Pronouns. Object of Prepositions.

256. **A pronoun linked by a preposition must be in the objective case.**

NOTE.—This rule is seldom violated when the pronoun immediately follows the preposition. Nobody would say I gave it to *he;* but people readily commit such errors as *Who* did you get that book *from?* In the latter sentence, the distance of the pronoun from the governing preposition is the occasion of the blunder.

ILLUSTRATIONS.

1. *Who* did you speak *to?*

This should be '*Whom* did you speak *to?*'

2. No one but he [*him*] should be about the king.—*Shakspeare.*

257. *Correct the following:* 1. Between you and I, all is not gold that glitters. 2. Who servest thou under?—*Shakspeare.*

The Pronoun 'It.'

258. The double use of the pronoun *it*—its ordinary use and its idiomatic use in introducing a sentence [see ¶ 48] is a frequent cause of ambiguity.

NOTE.—Cobbett, in his Grammar, says "the word *it* is the greatest troubler that I know of in language. It is so small, and so convenient, that few are careful enough in using it. Never put an *it* on paper without thinking well what you are about."

ILLUSTRATIONS.

1. I am going to mention the matter. *It* is right that *it* should be mentioned.

EXPLANATION.—The first *it* here introduces the sentence (idiomatic use); the second refers to 'the matter,' and some confusion results from the double reference.

2. It is a sign of great prudence to be willing to receive instruction; the most intelligent persons sometimes stand in need of *it.*

EXPLANATION.—This sentence would be better thus—using a noun in place of the first 'it:' 'Willingness to receive instruction is a sign of great prudence; the most intelligent persons sometimes stand in need of *it.*'

Each Other and One Another.

259. Of these reciprocal pronouns, the former is used when we are speaking of *two* persons; the latter when we speak of *more than two.*

ILLUSTRATIONS.

1. Righteousness and peace have kissed *each other.*
2. If God so loved us, we ought to love *one another.*

260. *Correct the following:* 1. As Time devours his children, so they endeavor to devour each other.—*Bacon.* 2. Did we (mankind) but love each other, it would be something.—*Goldsmith.*

Politeness in Pronouns.

261. When you use singular pronouns of different persons, put *he* or *she* before *I*, and *you* before *I*, or *he*, or *she*; as, *He* and *I* will go. *You* and *he* will go. My cousin and *I* will go. *You* or James will go.

262. With the plural pronouns, *we* has the first place, *you* the second, and *they* the third; as, *we* and *they* start to-morrow.

EXPLANATION.—The reason of the difference in the position of the singular and of the plural pronouns is this: In the singular number, the speaker (*I*) puts himself after the person spoken to and the person spoken of, as a matter of politeness. But in the plural number, for the same reason, he puts those who are most intimately associated with him in the first place (unavoidably including himself and making 'we'), then the persons spoken to, and then those spoken of.

General Rule for Relatives.

263. The Relative Pronouns are *who*, *which*, and *that.* They should be placed as near as possible to their antecedents, and **there should be no ambiguity as to what their antecedents are.**

ILLUSTRATION.

The soldier who disobeyed his officer was punished for the offense.

EXPLANATION.—The antecedent of 'who' is 'soldier,' and the pronoun is correctly placed next to that antecedent; but the sentence would be inelegant if we should say, 'The soldier was punished for the offense, who disobeyed his officer.'

Position of Relatives.

264. In ordinary cases, the first noun that precedes the relative should be its antecedent. But there are two kinds of sentences that do not admit of this construction.

265. The first type is represented by the following:

Solomon, the son of David, *who* built the Temple.

EXPLANATION.—The noun immediately preceding the relative 'who' is *David;* but the real antecedent is *Solomon*, not *David.* The principle in such cases is, that when a noun has another noun in apposition with it, the relatives 'who' and 'which' refer to the principal noun and not to the explanatory noun.

Now, if we wish to make a reference to the explanatory word, the pronoun 'that,' and not 'who' or 'which,' should be used; as, Solomon, the son of David that slew Goliath, built the Temple. In such instances the noun before 'that' takes no comma.

266. The second type of sentence is represented by the following:

The Indians constructed huts covered with the skins of wild animals, which formed their rude habitations.

EXPLANATION.—The noun immediately preceding the relative *which* is 'animals;' but the real antecedent is *huts*, not 'animals.' The principle in such cases is, that when a noun is followed by adjunct nouns, the relative *who* or *which* relates to the principal noun and not to the adjunct nouns. In such cases, do not separate 'that' from its antecedent by a comma.

If we wish to make the relative refer to the adjunct nouns, we must use *that* instead of *who* or *which.* Thus we might say, 'The Indians constructed huts covered with the skins of wild animals that they killed in the chase.'

Use of Relatives.

267. *Who* relates to persons only; *which* relates to the lower animals and to things without life. The relative *that* may be substituted for either *who* or *which* in certain constructions explained in the following paragraphs.

268. The relative *that* must be used to introduce clauses intended to restrict the meaning of the noun immediately preceding the relative.

ILLUSTRATIONS.

1. All words *which* are the signs of complex ideas furnish matter of mistake.—*Murray's Grammar.*

EXPLANATION.—It is not intended in this sentence to say *all* words 'furnish matter of mistake,' but only such words as are 'signs of complex ideas.' The clause, 'which are signs of complex ideas,' restricts or limits the meaning of 'all words,' and hence the relative *that* should be used.

2. Words, which are signs of ideas, may be divided into nine Parts of Speech.

EXPLANATION.—Compare this with the first sentence. You will see that in the second sentence the relative is not restrictive, but *explanatory*. The sentence means 'all words (*and these* are signs of ideas) may be divided,' etc. The sentence is therefore correct.

269. Hence the rule: **Introduce restrictive clauses by 'that,' explanatory clauses by 'who' or 'which.'**

1. 'A spirit more amiable, but less vigorous than Luther's, would have shrunk back from the dangers *that* he braved and surmounted.'

EXPLANATION.—The relative 'that' is correctly used to introduce the clause 'he braved and surmounted,' because it is not dangers *in general* that are spoken of, but the particular dangers 'that he braved and surmounted.'

2. Age, that lessens the enjoyment of life, increases our desire of living.—*Goldsmith.*

EXPLANATION.—Here *that* is incorrectly used instead of *which:* the clause 'which lessens the enjoyment of life' is *not* restrictive, but is *explanatory;* hence 'age, *which* lessens,' etc.

Particular Applications of the Rule.

270. The following sentences are particular exemplifications of the general principle stated above:

(1.) This is the *best* book that I know of—clause restrictive of *superlative* degree.

(2.) This is the *same* book that I bought—restrictive clause following the adjective *same.*

(3.) All that he has; Any man that says so; Some people that were there—clauses restrictive of the demonstratives *all, any, some.*

'That' having mixed antecedents.

271. The relative *that* is used when the Pronoun has two antecedents, one denoting *persons*, the other *animals* or *things;* as, The *man* and the *dog that* we saw. The reason of this is that neither *who* nor *which* could properly be used.

'Which' having a Collective Noun for its antecedents.

272. *Which*, and not *who*, is used when the antecedent is a collective noun expressing *unity* of idea; as, The party *which* he entertained yesterday was very numerous.

'Whose.'

273. *Whose*, properly the Possessive of *who*, is often used, especially in poetry, as the possessive of *which*, the latter having no possessive of its own.

ILLUSTRATIONS.

That undiscovered country
From *whose* bourne no traveler returns.—*Shakspeare.*
The poor banished insects *whose* intent,
Though they did ill, was innocent.—*Shelley.*

Mixing Relatives.

274. When you have used *which* to introduce one relative clause, be careful not to use *that* to introduce another clause of the same kind in the same sentence.

ILLUSTRATION.

It is remarkable that Holland, against *which* the war was undertaken, and *that*, in the very beginning, was reduced to the brink of destruction, lost nothing.

EXPLANATION.—Here the relative *which* in the first clause should not have been changed into *that* in the second clause.

Which and That.

275. On account of euphony, *that*, whenever it can be used, is preferable to *which*.

That with Prepositions.

276. The relative *that* can not be preceded by its governing preposition; that preposition must be thrown to the end of the clause; as, The steam-boat *that* I went up the river *in* was sunk.

Whom and Which with Prepositions.

277. The Prepositions governing *whom* and *which* may also be thrown to the end of the clause, but modern usage prefers placing them immediately *before* the relatives.

ILLUSTRATION.—Thus it is deemed more elegant to say 'The steamer *in which* I went up the river' than 'The steamer *which* I went up the river *in*.'

An Idiomatic Construction.

278. In many cases a much more vigorous and effective statement is made by introducing a clause by *that* and following it by its governing preposition, than by introducing it by *which* or *whom*, preceded by its governing preposition.

ILLUSTRATIONS.

1. He is the stranger *of whom* you told me=He is the stranger *that* you told me *of*.
2. The musquito is good for nothing *that I know of*, is much less pompous than The musquito is good for nothing *of which* I know.
3. There are many words *which* are adjectives *which* have nothing to do with the qualities of the nouns to *which* they are put.—*Cobbett's Grammar.*

This sentence would read better thus: There are many words *that* are adjectives *which* have nothing to do with the qualities of the nouns that they are put to.

279. *Change the turn of expression in the following:* 1. The subject, *of which* I had occasion to speak, is a most important one. 2. He sold me the house of which you have heard. 3. It is the strangest story of which I ever heard. 4. There was nothing upon which a beetle could have lunched.

'As'—a Relative.

280. The word *as* is used as a relative when the antecedent is *such*, *some*, and *so much*.

ILLUSTRATIONS.

1. I wish all men in the world did heartily believe *so much* of this *as* is true.—*Jeremy Taylor.*
2. Avoid *such* companions *as* those are.
3. We are *such* stuff *as* dreams are made of.—*Shakspeare.*

Here *as* is a relative governed by the preposition *of* at the end of the clause.

4. He is, *as* I have said, a great lover of books.

EXPLANATION.—Here *as* is the object of 'said;' it *represents* the statement, 'He is a great lover of books.' The sentence is equivalent to this: He is a great lover of books, *and* I have said this before.

Ellipsis of the Relative.

281. In conversational style the relatives are often omitted.

ILLUSTRATIONS.

1. The family I lived with has removed. Here the relative *that* is understood.
2. I have sent you every thing [that] you ordered.
3. He can not tell all [that] he knows.
4. I have no money [that is] worth talking about.
5. Men must reap the things [that] they sow.—*Shelley.*
6. There is a willow [that] grows askant the bank.—*Shakspeare.*
7. I may do that which I shall be sorry *for.*—*Shakspeare.*
8. I am monarch of all [that] I survey.—*Cowper.*
9. In this 'tis God [who] directs, in that 'tis man.—*Pope.*
10. [He] who steals my purse, steals trash.—*Shakspeare.*

Misused Relatives.

282. The following sentences illustrate two incorrect uses of the relatives.

1. Be diligent; without *which* you can never succeed.

EXPLANATION.—In this sentence the only antecedent that the relative *which* can refer to is the adjective 'diligent;' but from its very nature a relative can represent only a *noun*, or some expression equivalent to a noun.

The way of dealing with this kind of sentence is to use, in place of the relative, an abstract noun expressing the quality implied in the adjective. Thus the adjective 'diligent' implies the noun 'diligence.' The sentence corrected stands thus: Be diligent; for without *diligence* you can not succeed.

2. And do you now strew flowers in *his* way,
   That comes in triumph over Pompey's blood?
   Shakspeare.

EXPLANATION.—Here 'that' has for its antecedent the possessive pronoun *his;* but 'his' is in reality an adjective, and is a mere adjunct of the noun 'way.' Hence it can not be made the antecedent of the relative *that.*

The mode of dealing with this case is to change the adjective (or possessive) pronoun into a real pronoun; thus, 'flowers in the way of *him*,' etc.

Important General Caution.

283. **When in a sentence there is the slightest ambiguity or obscurity in the reference of a pronoun to its noun (whether of the relative to its antecedent, or of the personal pronoun to its represented noun), do not hesitate to repeat the noun itself in place of using a pronoun.**

NOTE.—The best modern writers pay no attention to the old maxim against repeating a word. Every thing must give way to perspicuity.

284. The following sentence exemplifies the principle stated in the general caution:

He [Philip] wrote to that distinguished philosopher [Aristotle] in terms the most polite and flattering, begging

of *him* [Aristotle] to undertake *his* [Alexander's] education, and to bestow upon *him* [Alexander] those useful lessons which *his* [Philip's] numerous avocations would not allow *him* [Philip] to bestow.—*Goldsmith.*

EXPLANATION.—This sentence may be corrected thus: '*Philip* wrote to *Aristotle* in terms the most polite and flattering, begging of *that distinguished philosopher* to undertake *Alexander's* education, and to bestow upon *his son* those useful lessons that *his own* numerous avocations would not allow *him* to bestow.'

4. Syntax of Adjectives.

I. How to Parse Adjectives.

285. There are but two uses of the **Adjective**:

1. It may describe or limit a noun to which it belongs.
2. It may be predicate adjective after a neuter verb, and in this case it describes or limits the subject of the verb.

Adjective with a Noun.

286. An Adjective belonging to a noun is parsed by saying—

It describes (or limits) **the Noun** [*naming it*].

MODEL.—O tenderly the *haughty* day
Fills his *blue* urn with fire.

Haughty....an adjective, describes the noun *day*.
Blue.....an adjective, describes the noun *urn*.

Predicate Adjectives.

287. A Predicate Adjective is disposed of by saying—

It is Predicate Adjective after the Verb [*naming it*], **and describes the Subject** [*naming it*].

MODEL.—Oak is *tough*.

'Tough' is predicate adjective after the neuter verb 'is,' and describes 'oak.'

The rose smells *sweet*.

'Sweet' is predicate adjective after the neuter verb 'smells,' and describes 'rose.'

Exercise 35.

Dispose of the Adjectives.

1. Around the fire one wintry night
   The farmer's rosy children sat.
2. The stately homes of England,
   How beautiful they stand.

3. These forms are very elegant.
4. Were never folks so glad.
5. Now the bright morning star, day's harbinger, comes dancing from the East.
6. Cloves smell aromatic.

II. Practical Syntax of the Adjective.

The Degrees.

288. **The Comparative Degree is to be used in reference only to two objects. The Superlative Degree is to be used only when comparing more than two objects.**

Examples.—He is the *stronger* of the two—not the *strongest*. He is the *strongest* of the three—not the *stronger* of the three.

289. **When a person or a thing is compared with others belonging to the same class, the Adjective in the Comparative Degree must be followed by some phrase that will exclude the thing compared; such as, 'than any other,' 'than all others.'**

ILLUSTRATION.

Bismarck is greater than any German statesman.

Example.—This would be incorrect, because, as Bismarck is himself a German statesman, the sentence would affirm that he is greater than himself. It should read,

'Bismarck is greater than any *other* [or than all other] German statesmen.'

The phrase *than any other* excludes Bismarck from the class with which he is compared. We can properly say, Bismarck is greater than any Chinese statesman, because Bismarck, being a German, does not belong to the class of Chinese statesmen.

290. **When one person or thing is compared with all others of the same class, the adjective in the superlative degree must be used.**

ILLUSTRATION.

'Bismarck is the greatest of German statesmen,' or 'Bismarck is the greatest German statesman.'

291. Why is it incorrect to speak of Paul Pry as 'the most inquisitive of his contemporaries?' Why is Milton correct in calling Eve *fairest of her daughters?*

292. In speaking of two sets of objects, 'the two first' means the *first of each* series. In speaking of one set of ob-

jects, 'the first two' denotes the first and second of the same. Hence such errors as the following should be avoided: 'The clergyman read the two first stanzas of the hymn.'

Special Adjectives.

This and **That.** The demonstrative adjectives 'this' and 'that' must be used only with singular nouns; 'these' and 'those' with plural nouns.

NOTE.—Never use the personal pronoun *them* for the adjective *those;* that is, never say '*them* books' for '*those* books.'

Either and **Neither.** 'Either' and 'neither' properly apply to *one* of *two* objects—not more than two. Would it be correct to say 'John, James, and Henry are faithful boys; *either* lad will carry the message?'

Such. The adjective 'such' is often improperly used for the adverb 'so.' 'She is *such* an extravagant woman' should be 'she was *so* extravagant a woman.'

Like. The adjective *like* is sometimes improperly used for *as.* Victory must end in possession *like* toil in sleep.—*Gladstone.* This should be, 'Victory must end in possession, *as* (does) toil in sleep.'

Special Prepositions.

293. Many adjectives require to be followed by a certain preposition; as, 'different *from*,' 'agreeable *to*,' 'illustrative *of*,' 'preferable *to*.'

Use of the Articles.

294. In the use of the articles there are several important points illustrated by the following examples:

1. We saw a red, white, and blue flag.

EXPLANATION.—This means, we saw one flag having the three colors red, white, and blue. In such cases the rule is, **when several adjectives are used to limit a noun representing only one object, the article is used before only the first adjective.**

2. We saw a red, a white, and a blue flag.

EXPLANATION.—This means that we saw three different flags. In such cases the rule is, **when the adjectives apply to different objects, repeat the article before every adjective.**

3. It is difficult, in some cases, to distinguish between an interrogative and exclamatory sentence.—*Murray's Grammar.*

EXPLANATION.—The great grammarian should have written 'an interrogative and *an* exclamatory sentence,' because two kinds of sentences are meant.

4. There is about the whole book a vehement, contentious, replying manner.—*Macaulay.*

EXPLANATION.—This sentence is correct. It is here not necessary to repeat the *a*, because it is *one* manner that is spoken of—a manner vehement, contentious, and replying.

5. Both a noun and pronoun may be the subject of a verb. Either a noun or pronoun is the subject of a verb.

EXPLANATION.—These sentences are incorrect. The article should be inserted in each instance before the second of the two nouns joined in construction: both a noun and *a* pronoun; either a noun or *a* pronoun. The principle in such cases is, **that when there is a close connection between two nouns, indicated by the correlatives either—or, neither—nor, both—and, the article must be repeated.** The same principle applies when the introducing correlative *both*, *either*, *neither*, is *understood.*

6. A man, woman, and infant were riding in the cars.

EXPLANATION.—This sentence is incorrect. The article *a* may be understood before the second noun, *woman*, but when we come to supply it before the third (*a* infant) it is not in the proper form. The principle is, **that in a string of nouns, the article *a* need not be repeated after the first; but if, in a succession of nouns, one noun requires *a* and another *an*, no ellipsis is allowed.**

7. An adjective or participle must belong to some noun or pronoun.—*Brown's Grammar.*

EXPLANATION.—This comes under the condemnation of the principle in 6. Supplying the ellipsis, we have 'an adjective and *an* participle.' It should be 'an adjective or *a* participle.' A simple way of turning such sentences is to use the plural form of the nouns, and to employ *and* in place of *or*. Thus, 'Adjectives *and* participles must belong to some noun or to some pronoun.'

8. The variation or deviation of the compass was first observed by Columbus.

EXPLANATION.—This sentence *seems* to violate the principle stated in 6, but it is strictly correct. 'Deviation' is used to explain 'variation,' and is synonymous with it, and hence it is not necessary to *repeat* the article. When the conjunction *or* connects two nouns, the second of which is only explanatory of the first, the article must not be repeated.

NOTE.—Mr. Moon (*Bad English*, p. 31) takes Lindley Murray to task for using the expression 'an oration or discourse.' Moon's objection is that if the ellipsis were supplied the expression would read 'An oration or [an] discourse.' But there is really no ellipsis to be supplied, since, in accordance with the above principle, the article is *not* to be repeated, the second noun being explanatory of the first.

☞ *When two nouns are thus connected in an explanatory way, be careful to put a comma after the first.*

9. He is a better statesman than soldier.

EXPLANATION.—In sentences like this—sentences in which the two nouns denote the same person, the article is not repeated before the noun following *than* or *as*. Repeating the article before soldier will entirely change the meaning of the sentence. 'A lawyer may be as good a man as a clergyman.' Here the article is repeated because the comparison is made between two *different* persons.

Exercise 36.

Correct the Mistakes in the use of the ARTICLE.

1. The importance of obtaining in early life a clear, distinct, and ( ) accurate knowledge.—*Murray's Grammar.*
2. The oral or ( ) written forms of a language.—*Marsh.*
3. An adjective in the comparative or ( ) superlative degree must precede an adjective modified by more or most.—*Quackenbos's Grammar.*
4. The dash is mostly used to denote an unexpected or ( ) emphatic pause of variable length.—*Brown's Institutes.*
5. No figures will render a cold or ( ) empty composition interesting.—*Blair.*
6. When an adverb qualifies an adjective (*an?*) participle, or infinitive, it is generally placed before it.
7. The object of a transitive verb is a noun or a pronoun which denotes the person or thing that the agent or doer acts upon or controls.—*Weld's Grammar.*
8. A noun or ( ) pronoun, used as the predicate of a proposition, is in the nominative case.—*Harvey's Grammar.*
9. Specifying adjectives should be so used as clearly to signify the real intention of the speaker or ( ) writer.—*Clark's Grammar.*
10. An adjective or [*an?*] participle qualifies the substantive to which it belongs.—*Bullion's Grammar.*
11. And since it is not always easy to make a new and [*a?*] acceptable proper name, etc.—*Kerl's Grammar.*
12. The liberty of capitalizing is carried to a great and [*a?*] almost indefinite extent.—*Kerl's Grammar.*

5. Syntax of the Adverb.

I. HOW TO PARSE ADVERBS.

295. The **Adverb** has but one function in a sentence—it describes a verb, an adjective, or another adverb.

296. Hence an adverb is disposed of by saying—

It describes the Verb, Adjective, or Adverb [*naming it*].

MODEL.—The very fairest flowers usually wither most quickly.

Very.....an adverb, describes the adjective *fairest.*

Usually....an adverb, describes the verb *wither*.
Most.....an adverb, describes the adverb *quickly*.

NOTE.—Sometimes an adverb seems to be independent, but there is generally an ellipsis, which, if supplied, will show some word that the adverb may modify. EXAMPLE: 'There is none that is righteous. No, [there is] not one.' 'Do you like poetry?' [I like *it*] Very much.

Exercise 37.

Dispose of the following ADVERBS:

1. Slowly and sadly we laid him down.
2. And now a bubble bursts, and now a world.
3. For them no more the blazing hearth shall burn.
4. The enemy was completely in my power.
5. Nothing is too gross or too refined, too cruel or too trifling, to be practiced.

II. PRACTICAL SYNTAX OF THE ADVERB.

297. Adverbs and adverbial phrases should be so placed with reference to the words they are intended to modify as to bring out the meaning clearly and to round the sentence agreeably. Hence the following—

298. GENERAL RULE OF POSITION.—**An Adverb should be placed in close proximity to the word or the words that it modifies.**

ILLUSTRATIONS.

☞ The proper placing of adverbs is a matter of nice taste and of keen judgment. The art will best be learnt, not by studying rules that are subject to numberless exceptions, but by dealing with actual examples.

1. We can not deprive them of merit *wholly*.

EXPLANATION.—The adverb 'wholly' is inelegantly placed. It is meant to relate to the verb 'deprive,' and the intervention of the words 'them of merit' between the adverb and the verb is very clumsy. It should be, We can not *wholly* deprive them of merit.

2. I hope *not much* to tire those I shall not happen to please.—*Doctor Johnson.*

EXPLANATION.—Doctor Johnson did not mean to say that he did not *much hope* to tire, but that he hoped not to tire *much*. The sentence should be turned in this manner: 'I hope I shall not *much* tire those whom I shall [or may] not happen to please.'

3. This mode of expression *rather* suits familiar than grave style.—*Murray's Grammar.*

EXPLANATION.—As the comparison is not intended to be between *suiting* and *not suiting*, but between suiting *one* kind of style (namely, 'a familiar') in preference to *another*, the adverb of comparison should be placed, not

before the verb 'suit,' which it is not meant to qualify, but before the adjective 'familiar,' to which it is intended to relate. Making this alteration, the sentence becomes, 'This mode of expression suits *rather* familiar than grave style.' But the sentence is still faulty. A particular kind of style, and not style in general, is spoken of; hence the indefinite article should be used. Fully corrected, the sentence reads, 'This mode of expression suits *rather a* familiar than *a* grave style.'

4. The colon may be *properly* applied in the following cases.—*Murray's Grammar.*

EXPLANATION.—The writer did not mean that the colon may be applied in a *proper manner*, but that it *is proper* to apply the colon; hence it should be, 'may *properly* be applied,' etc.

5. It is a frequent and capital error in the writings *even* of some distinguished authors.—*Murray's Grammar.*

EXPLANATION.—The position of 'even' confuses the sense by suggesting a qualification of 'writings.' 'Even' should be carried to the other side of the preposition; the sentence will then read thus: 'in the writings of *even* some distinguished authors.'

6. A master-mind was *equally* wanting in the cabinet and in the field.

EXPLANATION.—This should be, 'Was wanting *equally* in the cabinet,' etc. Take notice that in this example, as in Illustration 3, the adverb has a *mixed reference.* 'Equally' modifies *wanting*, but it has reference also to the phrase 'in the cabinet and in the field.' The principle in such cases is, **that the adverb should be placed between the two words or expressions to which it has reference.**

7. I have been disappointed *greatly* at your conduct.

EXPLANATION.—You see that the adverb *greatly* is very clumsily placed. The sentence should run thus: 'I have been *greatly* disappointed,' etc. The principle in such cases is, **that in compound tenses adverbs should be inserted between the auxiliary and the participle.**

8. He used to *often* come.
I wished to *really* know.

EXPLANATION.—With the infinitive simple tense, the adverb must never separate the sign *to* from the verb; it must either precede or it must follow the *whole* infinitive form. Thus, 'He used *often* to come,' or 'to come *often*.' 'I wished *really* to know,' or 'to know *really*.' With the infinitive compound tenses, of course, the same rule prevails as in other compound tenses. We say, 'It is believed to have *often* happened;' 'He is thought to be *well* informed on that subject.' In these examples the preposition *to* is not severed from its infinitive.

299. The varieties of position and of reference in the adverb are seen in the following examples:

1. *Sometimes* she *sings*.... (at other times she *reads*).
2. *She sometimes* sings.... (at other times *he* sings).
3. She sings *sometimes*.... (but *not frequently*).

That Troublesome 'Only.'

300. The most troublesome of all our English adverbs is the word 'only.'

"A blunder of which the instances are innumerable is the misplacing of the word 'only.' Indeed, this is so common, so absolutely universal, one may almost say, that 'only' can not be found in its proper place in any book within the whole range of English literature."—Gould's *Good English*, p. 100.

301. According to the position of '*only*,' the very same word may be made to express several very different meanings. The following examples will illustrate this:

1. '*Only* he mourned for his brother.' *Only* here expresses an antithetical relation equivalent to 'but.' He was generally a cold-hearted man, *only* (*but*, as an exception to his general character) he mourned for his brother.
2. 'He-*only* (alone) mourned for his brother.' No one else mourned for him.
3. 'He *only*-mourned for his brother.' He did nothing else.
4. 'He mourned *only* for his brother.' And for no other reason.
5. 'He mourned for his *only* brother.' His *single* brother; *only*, an adjective.
6. 'He mourned for his brother *only*' (alone)—and for no one else.

ILLUSTRATIONS.

1. A term which *only* implies the idea of persons.

EXPLANATION.—The force of exclusion possessed by the 'only' is not meant to apply to the word 'implies,' but to the word 'persons.' It should be 'which implies the idea of persons *only*.'

2. I can *only* regard them as Scotticisms.—*Dean Alford.*

EXPLANATION.—The force of exclusion in the 'only' is not meant to apply to the verb 'regard,' but to the noun 'Scotticisms.' The sentence should be, 'I can regard them *only* as Scotticisms.'

3. When the article stands *only* before the first of two or more connected nouns.—*Kerl's Grammar.*

EXPLANATION.—This should be, 'When the article stands before *only* the first,' etc.

4. The negroes are to appear at church *only* in boots.

EXPLANATION.—This means that when the negroes go to church they are to have no clothing but boots.

The negroes are to appear *only* at church in boots.

This might mean that they are not to appear any where but at church, whether in boots or out of them. The proper arrangement would be to connect 'in boots' with its verb 'appear,' and make 'only' qualify 'at church,' and no more. Thus, 'The negroes are to appear in boots *only* at church.'

'Not Only.'

302. The same difficulty is met with in the use of 'not only.' The following sentences will serve as illustrations:

1. By greatness I *not only* mean the bulk of any single object, but the largeness of the whole view.

This should read, 'By greatness I mean *not only* the bulk,' etc.

2. Thales was *not only* famous for his knowledge of nature, *but* for his moral wisdom.—*Enfield.*

This sentence should read, 'Thales was famous *not only* for his knowledge of nature, *but also* for his moral wisdom.'

Alone.

303. *Alone*, when used adverbially, should be placed immediately after the verb that it modifies. As, The *teacher was sitting alone* in the school-room.

EXPLANATION.—In this sentence the meaning is, 'The teacher was sitting *by himself* in the school-room.' If we said 'the teacher *alone* was sitting in the school-room,' we should convey the idea that *nobody else* was sitting in the school-room. Here 'alone' is an adjective limiting 'teacher.' It would be better to say 'only the teacher,' etc.

Some misused Adverbs.

304. **Where**....This Relative Adverb must not be used in introducing clauses unless the reference is to *literal place.*

ILLUSTRATIONS.

1. Franklin lived in Philadelphia, *where* the Declaration of Independence was signed.

EXPLANATION.—This is correct; but we can not properly say, 'The Americans addressed the king in a petition *where* they asked for the liberties of British subjects.' Here 'in a petition' does not denote *literal place*, but merely place figuratively, and in all such cases the relative phrase '*in which*' must be used.

2. The only sentence which I can call to mind *where* the words 'so—as' are proper when speaking affirmatively, are those in which the last of the said words precedes a verb in the Infinitive Mood.—*Moon's Bad English*, p. 139.

Mr. Moon, though a discriminating critic, is guilty of 'bad English' in this sentence. Any scholar can see that the reference made by the relative adverb *where* is to the noun 'sentence,' and, therefore, that the clause should be introduced by *in which*. Thus 'The only sentences which [better *that*] I can call to mind *in which* the words,' etc.

305. **How**.....This Relative Adverb must not be used in

introducing clauses unless the reference is to *literal manner*. Hence it can relate only to a verb, and can not relate to a noun.

ILLUSTRATION.

I do not know *how* it may be done.

EXPLANATION.—This is correct; but we can not properly say, I know of no rule *how* it may be done. In all such cases, *which*, with its appropriate preposition, must be used, thus: I know of no rule *by which* it may be done.

There is another misuse of *how* illustrated by the following sentence: He said *how* he intended to buy a horse. Here it is plain that the proper connective is the conjunction *that*. 'How that' and 'as how' are often wrongly used instead of *that*.

306. **When**.....This Adverb can not refer to a specific noun; it relates only to phrases, to clauses, or to statements.

ILLUSTRATION.

The time is approaching [statement] *when* we shall be free.

EXPLANATION.—This is correct; but we can not properly say 'The hour *when* we shall be free is approaching,' because in the latter form the reference is to the specific noun 'hour.' In all such cases, *which*, with its appropriate preposition, must be used.

307. **Whence—hence—thence.** The preposition 'from' is frequently used before these adverbs, but this use is redundant, as *direction from* is implied in the adverbs themselves: *whence* being equal to *from where; hence=from here; thence =from there.*

308. **So**.....A common misuse of this adverb is illustrated by the following sentence: I will answer his letter *so* soon as I receive it.

EXPLANATION.—The proper use of *so* is to introduce a comparison of inequality. We say 'John is not *so* brave as James.' To introduce a comparison of *equality*, we use *as*. Thus, John is *as* strong *as* James. The sentence above should read, I will answer his letter *as* soon *as* I receive it.

'The Rose smells sweet.'

309. In sentences like the above, it is sometimes difficult to tell whether to use an adjective or an adverb. The principle is this: **Neuter verbs can not be limited by adverbs; any qualifier immediately following the verb must belong to the subject, and consequently must be an adjective.** In the sentence 'The rose smells sweet,' *sweet* denotes the quality of the rose. The sentence is equal to 'the rose *is* sweet.'

EXPLANATION.—We say, 'Mary *looks* cold' [she is cold], because what we wish is, not to mark the *manner* of looking, but to denote a *quality* of Mary. If we change the neuter verb into a transitive verb by the addition of a preposition, and say, 'Mary looks *on* John *coldly*,' the expression is correct, because in this instance we wish to denote the *manner of her looking-on*, and *not* a quality of Mary.

310. Would you say 'the velvet feels *smooth?*'—or feels—*smoothly?*

Would you say 'gutturals sound—*harshly?*' or sound—*harsh?*

Would you say 'the dog smells—*disagreeably?*' or 'smells—*disagreeable?*'

Would you say 'she looks *finely?*' or 'looks—*fine?*'

Double Negatives.

311. In English, two negatives are equal to an affirmative. Hence you should **be careful, when you mean negation, not to introduce two negative adverbs.**

ILLUSTRATIONS.

1. I have *not* done *nothing.*

This means 'I have done *something.*' If you mean a negative, say 'I have done *nothing*,' or 'I have not done *any thing.*'

2. He has eaten no bread *nor* drunk *no* water these two days.

EXPLANATION.—The negative in *nor* (=*not or*), together with the word *no* before *water*, makes a double negative. Correct thus: He has eaten no bread *and* he has drunk no water; or, He has neither eaten *any* bread *nor* has he drunk *any* water, etc.

312. What does 'I have *not* had *no* dinner' mean?

313. But double negatives are elegantly used to express an affirmative in an indirect way. In place of saying, I am somewhat acquainted with his virtues, the sentence might be turned thus: I am *not un*acquainted with his virtues.

The principal negative prefixes are *un*, *dis*, and *in* (with its variant forms *il*, *ig*, *im*, *ir*, etc).

Distribution of Adverbs.

314. When a sentence contains a number of adverbs and of adverbial phrases, **they should be appropriately distributed in the sentence.**

ILLUSTRATION.

Cromwell called a council of his chief officers *secretly*, *at*

Windsor, at the suggestion of Ireton, to deliberate concerning the settlement of the nation.

EXPLANATION.—Here the adverbs and adverbial phrases are huddled together in the centre. They should be distributed thus: *At the suggestion of Ireton*, Cromwell *secretly* called a council of his chief officers *at Windsor* to deliberate concerning the settlement of the nation.

Exercise 37.

In the following sentences, see in how many different positions you can place the ADVERBS, *and tell what difference the change of position will make in the meaning of each sentence.*

1. We use to see them very frequently.
2. Sometimes he returns home very late.
3. I really am not at all sorry.
4. We may probably go there to-morrow.
5. When I called at your house yesterday I left my stick behind me.
6. They set off early this morning for London.
7. We all dine out to-day.
8. He acted throughout with great discretion.
9. The winter is past; already the trees and herbs begin to unfold their tender green.
10. At last he opened his mouth and spoke.
11. He resolved immediately to make an apology.
12. I went immediately to his assistance, and never shall I forget the scene.

6. Syntax of Prepositions.

I. HOW TO PARSE THE PREPOSITION.

315. The Preposition is very easily parsed. All you have to do is to say—

It links such and such a noun or pronoun [*naming it*] **to such and such another word** [*naming it*].

MODEL.—*Around* the rugged rocks the ragged rascal ran.

Around....a preposition, linking the noun *rocks* to the verb *ran*.

Exercise 38.

Dispose of the PREPOSITIONS.

1. The smiling daisies blow beneath the sun.
2. We crossed the river by a bridge made of ropes.
3. They sat them down upon the yellow sand.
4. We visited the ruins of the great Thebes.
5. How fresh the meadows look above the river.
6. The mocking-bird loses little of its energy by confinement.
7. The deer across their greensward bound.
8. I saw a wearied man dismount from his hot steed.
9. She waited underneath the dawning hills.
10. The noise of battle rolled among the mountains by the winter sea.
11. The light white cloud swam over us.
12. Her tears fell with the dews at even.

II. Practical Syntax of the Preposition.

Position of Prepositions.

316. The usual position of prepositions (*pre*, before, and *positio*, a placing) is *before* the words they govern.

317. But in poetry the preposition frequently follows the word it governs; as, The rattling crags *among*.—*Byron.*

318. **The Preposition should not be separated by an intermediate clause from the word it governs.** 'Appears Lausanne, *with* at its feet *the little village* of Ouchy,' should be 'with the little village,' etc.

Repetition of Prepositions.

319. **When the introductory correlative, 'both,' 'either,' or 'neither,' is followed by a preposition, that preposition must be repeated after the conjunctions 'and,' 'or,' and 'nor' in the succeeding part of the sentence.**

ILLUSTRATIONS.

1. This, in philosophical writing, has a disagreeable effect, both *upon* the memory and *upon* the understanding of the reader.
2. Mary is neither *in* the house nor *in* the garden.
3. We shall consider each of these three objects in versification *both with respect to* the feet and the pauses. —*Murray's Grammar.*

Explanation.—This should be 'with respect *both to* the feet and *to* the pauses.'

4. Performing at the same time the offices *both* of the nominative and objective cases.

Explanation.—This should be, 'performing at the same time the offices *both of the* nominative and *of the* objective *case*.' The article 'the' is repeated before the word *objective* in accordance with ¶ 294 (2).

5. The choice *of* prefixes or suffixes is determined not merely by their meaning, but, etc.—*Kerl's Grammar.*

Explanation.—Better, The choice *of* prefixes or *of* suffixes, etc.; because, when the correlative *both*, *either*, or *neither*, is plainly *implied*, the principle given above holds good.

6. *That* is applied *to* persons as well as [*to*] things.

Explanation. — The preposition used before the first of two nouns joined by the connection *as well as*, should be used before the second also.

'Between' and 'Among.'

320. *Between* literally signifies *by twain*, that is, by two's. Hence it can not apply to *more* than two. We may say mother divided the apple between *sister* and *me*, but not between *John*, *James*, *and Martha*. The preposition *among* or *amongst* is used to denote distribution applied to more than two. The booty was divided *among* the forty thieves.

Rhetoric of Prepositions.

321. A statement is sometimes made effective by repeating the preposition before each one of a string of words. Thus, I will buy *with* you, sell *with* you, talk *with* you, walk *with* you; but I will not eat *with* you, drink *with* you, nor pray *with* you.—*Shakspeare.*

Appropriate Prepositions.

322. There are many words that can be followed by but one preposition; there are other words that admit different prepositions, the sense greatly varying with each. **Care should be taken to select the preposition exactly adapted to express the relation intended.**

1. Making sense of *itself.*—*Murray's Grammar.* Should be *by itself.*
2. In respect of time.—*Murray.* Should be *With respect to* time.
3. When I was deliberating *to* what new qualifications I should aspire, should be, When I was deliberating *with regard to* what new, etc.

Ask *for*.—If he *ask for* bread, will he give him a stone?—*Bible.*
Ask *from*.—We *ask* not such *from* thee.—*Hemans.*
Ask *of*.—But *of* the never-dying soul *ask* things that can not die.
Averse *from*.—Because my nature was *averse from* life.—*Byron.*
Averse *to*.—*Averse to* all innovation.
Call *at* (a house).—He ordered him to *call at* his house.—*Temple.*
Call *back* (retract).—Will not *call back* his words.—*Bible.*
Call *for* (demand, claim).—His majesty doth *call for* you.—*Shakspeare.*
Call *in* (invite).—*Call in* the powers, good cousin.—*Shakspeare.*
Call *upon* (pray).—*Call upon* me in the day of trouble.—*Bible.*
Compare *to* (as illustration).—He *compared* reason *to* the sun, and fancy *to* a meteor.—*Johnson.*
Compare *with* (in quality).—*Compare* their condition *with* his own.
Concur *in* (opinion).—As if all my executors had *concurred in* the same.—*Swift.*
Concur *with* (a person).—It is not evil simply to *concur with* the heathens.—*Hooker.*

Consist *in* (contain).—Wit *consists in* such a resemblance and congruity, etc.—*Addison.*
Consist *of* (made of).—The land would *consist of* plains and valleys.—*Burnett.*
Consist *with* (agree).—Health *consists with* temperance alone.—*Pope.*
Contend *against* (an obstacle).—*Contend against* thy valor.—*Shakspeare.*
Contend *with* (a person).—Neither *contend with* them.—*Bible.*
Copy *after* (an example).—Several seemed to have *copied after* it.
Copy *from* (as a painter).—A painter copies *from* the life.—*Dryden.*
Defend (others) *from.*—He *defends* them *from* danger.
Defend (ourselves) *against.*—The queen is able to *defend* herself *against* all her enemies.—*Swift.*
Die *of* (disease).—She *died of* scarlet fever.
Differ *from* (in quality).—Nor how the hero *differs from* the brute.
Differ *with* (in opinion).—Those who *differ with* you in their sentiments.—*Addison.*
Disappointed *in* (what *is* had).—He was disappointed in his friend.
Disappointed *of* (what *is not* had).—Than to be *disappointed of what* we have only the expectation.—*Adam Smith.*
Divide *amongst* or *among* (three or more).—*Divide* it *amongst* the men.
Divide *between* (two).—It was *divided between* her heart and lips.
Exception *from* (a rule or law).
Exception *to* (rule or law).—That proud *exception to* all nature's laws.—*Pope.*
Indulge *in* (habitual).—We *indulge* ourselves *in* the gratifications, etc.—*Atterbury.*
Indulge *with* (occasional).
Lean *against* (a wall).—*Leaning against* a pillar.—*Peacham.*
Lean *on* (a staff).—I *lean* no more *on* superhuman aid.—*Byron.*
Lean *to* (an opinion).—*Leaning to* either side.—*Watts.*
Lean *to* (bias).—*Leaned to* virtue's side.—*Goldsmith.*
Listen *for* (*expected* sound).—He *listened for* the traveler's tread.
Listen *to* (*present* sound).—*Listen to* the noise.—*Dennis.*
Live at a small town; *live in* London; *live in* France. My father *lived at* Blenheim then.—*Southey.*
Live *at.*—Who *live at* home at ease.—*Dorset.*
Live *in* (state).—He *lived* and died *in* poverty.
Live *upon* (food).—They *live upon* other animals.—*Arbuthnot.*
Live *up to* (rules).—*Live up to* the dictates of reason.—*Addison.*
Live *with* (a person).—Then *live with* me.—*Shakspeare.*
Look *at* (to regard).—As if it *looked at* something.—*Sterne.*
Look *for* (what is lost or expected).—*Looked for* death with the same expectation as *for* victory.—*Southey.*
Look *on* (see).—I'll be candle-holder, and *look on.*—*Shakspeare.*
Look *to* (guard).—*Look* well *to* thy herds.—*Bible.*
Look *upon.*—*Look* not *upon* me thus reproachfully.—*Byron.*
Look *up to* (heaven).—Let us *look up to* God.—*Bacon.*
Prevail *on*, Prevail *upon*, Prevail *with* (persuade).—*Prevail upon* some judicious friend.—*Swift.*
Sink *beneath* (a sword).—Worlds must *sink beneath* the stroke.
Sink *down* (penetrate, faint).

Sink *into* (into the sea or earth).—He *sinks into* thy depths.—*Byron.*
Sink *under* (a burden).—A nation *sinking under* its debts.—*Junius.*
Sink *upon* (ground, bosom).—He *sank upon* my breast.—*Hemans.*
Start *at* (dreadful sight).—He *starts at* sin.—*Dryden.*
Start *from* (a place).—Shall *start from* every wave.—*Campbell.*
Start *with* (a companion).
Start *up* (spring).—*Start up* from the dead.—*Pope.*
Strive *against* { a person or } Private pity *strove with* public hate.—*Den-*
Strive *with* { obstacle } *ham.*
Strive *for* (an object).—Pretenders oft *for* empire *strive.*—*Dryden.*
Struggle *for* (an object).
Struggle *with* (a person).
Taste *for* (inclination).—A *taste for* wit and sense.—*Swift.*
Taste *of* (morsel, flavor).—The *taste of* it was like wafers.
Weary *in.*—*Weary in* well-doing.
Weary *of* (task, duty).—Society grown *weary of* the load.—*Cowper.*
Weary *with.*—Not to be *weary with* you.—*Shakspeare.*
Wait *at* (table).—Made him *wait at* table.—*Swift.*
Wait *for* (an expectation).—And *waited for* his prey.—*Southey.*
Wait *on* (a person).—I will *wait on* him.—*Shakspeare.*

7. Syntax of the Conjunction.

I. How to Parse the Conjunction.

323. Parse the Conjunction by saying that—

It joins the statements [*naming them*] **by joining such and such words (verbs, nouns), etc.** [*naming them*].

Model.—The day is fine and the sun shines.

And.....a copulative conjunction, connects the two statements 'the day is fine,' 'the sun shines.'

Wisdom is better than gold.

Than.....a conjunction, connects the statement 'Wisdom is better' with the elliptical statement 'gold [is].'

324. In disposing of the correlative conjunctions 'both—and,' 'neither—nor,' 'though—yet,' 'as—as,' 'so—that,' say that the former of the pair *serves to introduce the connection made by the other.*

Exercise 39.

Dispose of the Conjunctions.

1. He has some money, but you have none.
2. 'Twas noon,
   And Helon knelt beside a stagnant pool
   In the lone wilderness.
3. The trees have lost their foliage because autumn has come.
4. Though deep, yet clear; though gentle, yet not dull.

5. The boy breathes so very hard that we find it impossible to sit.
6. Neither the horse nor the carriage was injured.

II. Practical Syntax of the Conjunction.

Note.—The Syntax of Conjunctions has been treated incidentally in connection with other parts of speech. Conjunctions have very little syntax of their own. They indeed exercise an important influence over *words associated with the words that they conjoin;* but this influence has already been considered under the Verb, the Adjective, etc. The following are the principal points relating to conjunctions themselves:

'And,' or 'Or.'

325. The Copulative *and* is sometimes wrongly used in place of the Disjunctive *or*. Also, *or* is often misused for *and*.

ILLUSTRATIONS.

1. It is obvious that a language like the Greek *and* Latin, etc.

Explanation.—Here the fit conjunction is 'or.' Moreover, in accordance with the principle stated in ¶ 294 (2), the definite article should be repeated with the second noun. The expression correctly written stands thus: It is obvious that a language like the Greek or the Latin, etc.

2. A perfect alphabet of the English language, *and*, indeed, of *every other language*, would contain a number of letters precisely equal to the number of single articulate words belonging to the language.—*Murray's Grammar.*

Explanation.—The same error is found here. The author should have written, A perfect alphabet of the English language, *or*, indeed, of *any* other language, would, etc.

3. Adjectives relate to nouns *or* pronouns.—*Brown's Grammar.*

Explanation.—The conjunction 'and' would here better serve to make the connection intended: 'Relate to nouns *and to* pronouns.'

'Or'—its double use.

326. Remember the double function of the conjunction *or*—its use in joining two parts of an alternative, and its use in uniting synonyms. Christ or John the Baptist=Christ, or (what is another person) John the Baptist; Christ, or the Messiah=Christ, or (what is the same person) the Messiah.

In the language of law, the latter use of *or* is expressed by *alias;* as, Heenan, *alias* the Benicia Boy.

'Not—or' and 'Not—nor.'

327. When, of two members that are disjoined, the first is a negative, the contrast may be made either by *or* or by *nor*. Thus, The king, whose character was not sufficiently vigorous, *nor* [or *or*] decisive, assented to the measure.—*Hume.* The *nor* is more emphatic, as it repeats the negative of the first term.

'So—that.'

328. In constructions requiring *that* as the correlative of *so*, be careful not to use the relative pronoun *who* in place of the conjunctions 'that' or 'as.'

ILLUSTRATION.

At Bunker Hill there was no one *so* sanguine but *who* feared defeat.

EXPLANATION.—'Who' can not play the part of a correlative to 'so.' Either 'that' or 'as' should be employed. Thus, 'There was no one so sanguine *that* he did not fear defeat,' or, 'no one so sanguine *as* not to fear defeat.'

'Doubt,' 'but,' or 'that.'

329. The verb *doubt* is followed by either *that* or *but*.

ILLUSTRATIONS.

1. I can not doubt *that* I have contributed something to the general literature of my country.—*Hallam.*
2. It is not doubted *but* the bishops were constituent members of this council.—*Hume.*

CAUTION.—Be careful not to follow 'doubt' by 'but that' or 'but what.'

'As—as,' 'so—as.'

330. 'As—as' is used in affirmative comparison; 'so—as' in negative comparison. EXAMPLE: Mine is *as* good *as* yours; but his is not *so* good *as* either.

'And—and,' 'nor—nor.'

331. In poetry, 'and—and' is often used for 'both—and;' 'nor—nor' for 'neither—nor.' EXAMPLE: *And* trump *and* timbrel answered keen.—*Scott.* I, whom *nor* avarice *nor* pleasure moves.

'Neither—nor;' 'Either—or;' 'Whether—or.'

332. These may be called *alternative conjunctions.* An alternative is a choice between *two*, and *only* two: hence these

conjunctions must not be used to couple more than two terms. 'Either — or' denotes *one* thing with a choice of *another;* 'neither' means simply *not* either; 'whether—or' means literally *which of the two—or.* This principle is constantly lost sight of.

ILLUSTRATIONS.

1. These rules should be kept in mind as aids either for speaking, composing, or parsing correctly.—*Morrell's Grammar.*

EXPLANATION.—Incorrect. Rectify it by omitting the 'either.'

2. Neither in France, in Spain, in Italy, nor in Germany, is this false and absurd appellation in use.—*Cobbett's Grammar.*

Correct thus: 'This false and absurd appellation is not in use in France, Spain, Italy, or Germany.'

'Now.'

333. There is a peculiar use of the adverb 'now,' that renders it in certain cases a conjunction. EXAMPLE: He was promised a holiday if he executed his task; *now,* he has done the task; hence he is entitled to the holiday.

Connection of Terms.

334. Any two terms that we connect by a conjunction should be the same in kind or quality, not different or heterogeneous.

ILLUSTRATIONS.

1. Macaulay wrote the history of England with the twofold purpose *of clearing* the name of the Whigs from the charges made by Hume, and *to set forth* the real life of the English people.

EXPLANATION.—Notice the two expressions joined by the conjunction 'and.' 'The purpose of clearing the name,' etc., *and* 'the purpose [understood] *to set forth,*' etc. The two terms are different or heterogeneous—the one being a participial construction, the other an infinitive construction, and accordingly the sentence violates the rule. Correct it thus: The purpose of clearing the name, etc., and *of setting forth* the real life, etc.

2. There are many persons who have the means *of doing* good, *but* have not the desire *to do* good.

EXPLANATION.—The fault lies in joining, by means of the conjunction 'but,' two terms that are not of the same kind or quality, namely, '*of doing* good,' and '*to do* good.' The sentence may be correctly turned thus: Many persons have the means of doing good, but have not the desire of doing good; or, better still, Many persons have the means, without the desire, of doing good.

3. I would do *as much or more* work than John.

EXPLANATION.—This is a somewhat complicated blunder; let us see if we can detect exactly where the fault lies. The sentence makes, in point of fact, two statements:

(1.) 'I would do *as much* work *than* John' (we must supply the 'than,' because it is expressed in the second member).

(2.) 'I would do *more* work *than* John.'

But 'as much than' is nonsense, since the compound conjunction is 'as much *as*.' The way to turn such a sentence is to say, 'I would do *as much* work *as* John, *or more*.'

4. The happy historian has no *other* labor *than* | of gathering what tradition pours down before him.

EXPLANATION.—In this sentence the conjunction *than* connects what terms? The terms 'other labor' and 'of gathering.' But these are of wholly different kinds or qualities. The sentence is corrected by supplying the pronoun 'that' to correspond with the term 'other labor.' Thus The happy historian has no other labor than *that* of gathering what tradition pours down before him.

Ellipsis of Conjunctions.

335. Some conjunctions are often properly suppressed. Such are:

1. *And* and *or* before all but the last of several words, phrases, or clauses of the same kind in a series, and in the elevated style of writing, even before the last. EXAMPLE: Science has now left her retreats, [and] her shades, [and] her selected company of votaries.
2. *Either* before *or*, and *neither* before *nor*. EXAMPLE: None of them [either] returned his gaze, or seemed to notice it.—*Dickens.*
3. *That* when the connecting word between the principal member and the dependent proposition of a sentence. EXAMPLE: But Brutus says [that] he was ambitious. —*Shakspeare.* "You're sure [that] you did not, sir," said Mr. Winkle.—*Dickens.*
4. *Yet* after *though*. EXAMPLE.—Though he fall, [yet] he shall not be utterly cast down.

The Rhetoric of Conjunctions.

336. A rhetorical effect may be produced by omitting conjunctions. In like manner, a rhetorical effect is produced by supplying conjunctions where they would ordinarily be omitted. In each case *it is departure from the commonplace practice* that produces the effect.

ILLUSTRATION—*Conjunction omitted.*

Through many a dark and dreary vale
They passed, and many a region dolorous;
O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death,
A universe of death.—Milton.

ILLUSTRATION—*Conjunctions in full.*

Seasons return, but not to me returns
Day, *or* the sweet approach of even *or* morn,
Or sight of vernal bloom, *or* summer's rose,
Or flocks, *or* herds, *or* human face divine.—*Milton.*

8. Syntax of Moods and Tenses.

'IF HE IS' *and* 'IF HE BE.'

337. It is sometimes difficult to tell whether to use the Indicative or the Subjunctive Mood when the verb is preceded by a conditional conjunction; that is, to know whether to say *if he be* or *if he is*, *if he love* or *if he loves.*

338. The rule is that, **whenever one of the potential auxiliaries, 'may,' 'can,' 'would,' 'should,' is understood, or the future auxiliary 'shall,' the subjunctive form is to be used.**

NOTE.—(*a*) The potential auxiliary is understood when doubt or contingency is implied. Review what is said on the real nature of the Subjunctive Mood, ¶ 157–160.

(*b*) The choice between the Indicative and the so-called Subjunctive Mood has long been a matter of great practical difficulty. It is believed that the above treatment of the subjunctive as an elliptical form of the Potential will serve to make the matter at least a little more intelligible. The tendency of modern usage is wholly to disregard the niceties of the Subjunctive Mood, and it seems probable that this form will in time wholly disappear from our language. The irregular verb *to be* is the only verb retaining any thing like full inflection of the Subjunctive Mood.

ILLUSTRATIONS.

1. Though he *slay* me, yet will I trust in him.

EXPLANATION.—In this sentence '*slay*' is rightly in the Subjunctive Mood, and the indicative *slays* would be wrong. Putting the sentence in the regular or common order, it will stand,

I will trust in him, *though he* [may] slay me.

Since 'may' is understood, we must use *slay* [the Subjunctive Mood], since to say *may slays* would be absurd.

2. If he *believes* in the law of charity, he does not practice it.

EXPLANATION.—In this sentence, it is plain that there is no contingency implied, for we can not supply a potential auxiliary, and say 'if he [may]

believe.' The statement is assumed as a fact, and is equivalent to 'If he *does* believe in the law of charity, he does not practice it.' Hence the conditional form of the *Indicative* Mood is correctly used after the conjunction *if*. Whenever the Indicative auxiliary *does* or *do* can be supplied, the Indicative Mood is required after the Conditional Conjunctions.

Remember that the Conjunctions 'of,' 'though,' 'but,' 'unless,' etc., are not signs of the Subjunctive Mood. They may be used with either the Indicative or the Subjunctive Mood, the sense determining which should be employed.

3. If he *thinks* as he speaks, he may safely be trusted.

EXPLANATION.—If he speaks=if he *does* speak, not If he *may* speak. Hence the Indicative is correctly used.

4. He acts uprightly unless he *deceives* me.

EXPLANATION.—This does not mean unless he *may* deceive me, but unless he *does* deceive me. Hence the Indicative is used.

5. If he *see* the signal he will answer.

EXPLANATION.—This means if he *shall* see, or if he *should* see; hence the subjunctive is the proper form. If the sentence meant if he *does* see, the indicative form, *if he sees*, would be used.

6. If it were [*it should be*] done, when 'tis done,
Then 'twere [*it would be*] well it were [*it should be*] done quickly.—*Shakspeare.*

THE USE OF TENSES.

339. In constructing a sentence, be careful to use the tense of the verb fitted to express the exact meaning. The application of this principle will be seen by the following illustrations:

Present Infinitive.

1. Last week I intended to have written him a letter.

EXPLANATION.—This is a very common form of expression, but it is incorrect. No matter how long it now is since I thought of writing, *to write* was *present* to me when I intended, and must still be considered present when I recall the intention. The sentence should be, Last week I intended *to write* a letter.

2. I expected last year to have gone to Europe on business.

EXPLANATION.—For the same reason as before given, this sentence *should* read, I expected last year *to go* to Europe on business.

3. When I went to Europe I hoped to have visited Italy.

EXPLANATION.—For the same reason as before given, this sentence should be, I hoped *to visit*, etc.

4. It is a long time since I commanded him *to have done it.*

EXPLANATION.—This sentence is formed on the model of the three fore-

going sentences. It will readily be seen that it is absurd, but it is no worse than the others are.

340. The following rule applies to sentences like the above: **All verbs expressing hope, desire, intention, or command, must be followed by the Present Infinitive, and not by the Perfect Infinitive.**

Perfect Infinitive.

1. Bishop Usher believed the earth to have been created 4004 B.C.

EXPLANATION.—Here it is evident that the *Perfect Infinitive* is *correctly* used, the sentence being equivalent to 'Bishop Usher believed that the earth *was* created 4004 B.C.—the *created* being a *past* event at the time Bishop Usher formed his opinion.

2. Alexander considered the battle of the Granicus *to have been won* by the charge of the Macedonian phalanx.

Here the act spoken of is regarded as having been completed *before* the time when *he considered.*

341. These illustrations show that **the Perfect Infinitive is used if the act spoken of is regarded as completed before the time expressed by the following verb.**

☞ It is evident from these examples that whether the *Present Infinitive* is to be used or the Perfect Infinitive depends on the idea to be conveyed.

HARMONY OF TENSES.

342. **A proper harmony and correspondence of Tenses must be observed.**

ILLUSTRATIONS.

1. I shall be much gratified if you *would* favor us with your company.

EXPLANATION.—A proper harmony requires the future indicative, 'will favor,' not the past potential, 'would favor.'

2. I feared that I *should have missed* the train before I reached the dépôt.

EXPLANATION.—This is equivalent to 'at that time [past] I feared that I *should miss* [future] the train before I reached the dépôt. Hence the sentence should read, I feared that I *should miss* the train before I reached the dépôt.

3. I can not excuse the carelessness of the officer whose duty it was *to have watched* the enemy's approach.

It should be *to watch.*

4. Columbus believed that the earth *was* spherical.

EXPLANATION.—Here *was* should be *is*, because it is not the intention

to state that the roundness of the earth was a fact of the past; it is an immutable truth, and the rule is that such statements must always be made in the present tense.

5. If you are not careful, you *might* fall overboard.

The proper tense is '*may* fall.'

6. I *know* him for more than ten years.

Say *have known*.

7. Nor *has* it ever *been* seriously undertaken, until it *was* commenced, within the last ten years, by the London Philological Society.—*Marsh.*

The present perfect tense is here wrongly used. It should be, Nor *was* it ever seriously *undertaken*, etc., or else, Nor *had it ever been*, etc.

Correct the following: 1. By letters dated May 3d, we learn that the West India fleet arrived safely. 2. I have lost the game, though I thought I should have won it. 3. The next New-Year's day I shall be at school three years.

Ellipsis of Verbs.

343. The following sentences illustrate a common blunder in the ellipsis of parts of compound verbs:

1. This elucidation may serve for almost any book that *has*, *is*, or *shall be published.*—*Bolingbroke.*

Explanation.—'Published,' the past participle of the verb *publish*, is correctly used with 'shall be;' its ellipsis with 'is' is proper; but the ellipsis with 'has' is not correct, because the writer intended to say has *been* published, using the present perfect tense, *passive voice.*

344. Hence the rule: **When two or more Compound Tenses of the same Verb are connected, such parts of the Tenses as are not common to all must be inserted in full.**

2. Did he not tell you his fault, and entreated you to forgive him?

Explanation.—The two verbs here connected are 'did tell' and 'entreated;' but, supplying the ellipsis before the second verb, we have '*did he not entreated*,' which is incorrect, as 'did' is never used with a past participle. The sentence fully corrected is, 'Did he not tell you his fault, and *did* he not *entreat* you to forgive him?' It is allowable to drop the auxiliary before the second verb if the verb is put into a form to harmonize with the auxiliary; hence we may say, 'Did he not tell you his fault, and *entreat*,' etc.

Hence the rule: **When Verbs are connected by a Conjunction, never make an ellipsis of an auxiliary used before the first Verb if the after forms of the Verb will not harmonize with the auxiliary when supplied.**

Shall and Will.

'I *will* drown; nobody *shall* help me.'

The unfortunate foreigner that fell into a river, not understanding English idioms, exactly reversed the places of *shall* and *will* when he made use of this exclamation. He meant to say, I shall drown [*i. e.*, I expect to drown], because nobody *will* help me.'

345. The correct and elegant use of *shall* and *will* is one of the most difficult things in the English language for a foreigner to learn. Correct usage, indeed, is often violated by those that speak and write English as their mother tongue.

346. *Shall* and *will* are the two auxiliaries by which we express our future tense, the English language having no distinct and separate forms of the verb to express mere future time; but each of these auxiliaries has its own specific shade of meaning besides that of *futurity*, and hence arise many nice distinctions in their peculiar and appropriate uses.

Shall etymologically means *to owe*, or *to be morally bound*. It is traced back in its origin to the Gothic *skal*, which meant *I have killed*, and thence *I owe the penalty*. Chaucer writes, 'By the faith I shall to God,' meaning 'I *owe* to God.' Will means *to wish*, or *to be willing*. Etymologically, then, Shall implies *obligation* or *necessity*, and Will implies *wish*, *consent*, or *volition*.

Case I.—Futurity.

I / We } *shall* write. You / He / They } *will* write.

347. The reason of the preceding use of *shall* in the first person, and *will* in the second and third persons, seems to be this: When a person says, 'I shall write a letter,' he expresses his own *obligation* to write; but he expresses the *obligation* of another person more deferentially and delicately by referring to that person's *wish* rather than to obligation. It is a form of grammatical politeness.

348. The misuse of *will* instead of *shall* in the first person, denoting mere futurity, is common in many parts of our country; thus:

'In a century hence we *will* [shall] be a great and powerful people.'—*Newspaper.*

'We *will* [shall] undoubtedly elect our candidate by a large majority.'—*Newspaper.*

The same rule of courtesy is the reason why *shall* is not always used in the first person plural. When *we* means *he and I*, it is followed by *shall;*

but when it means *you and I*, the courteous and deferential *will* takes the place of *shall*. If the speaker puts himself in the third person he will not use *shall;* as, 'Mr. Brown *will* be glad of Mr. Smith's company at dinner to-day,' or, 'Dear Smith, I *shall* be glad of your company to-day at dinner.'

Case II.—Determination, Command.

I / We } *will* write. You / He / They } *shall* write.

349. 'We *will* write' may mean 'We promise to write,' or it may express our *determination* to write. In either case *will* retains its proper force, *to wish*, *to resolve*, *to consent*. 'You *shall* write' means 'I have power over you, and I am determined to force you to write;' *i. e.*, I *will* you to write.

In the two common forms of polite speech, 'I shall be obliged to you' and 'I will thank you,' the auxiliaries are rightly placed, and ought not to be reversed. 'I shall be greatly obliged to you' foretells an obligation in the future for which I ought to thank you, and 'I will thank you' expresses my intention or my promise to thank you. 'I *will* be greatly obliged to you' and 'I *shall* thank you' are inelegant and ungrammatical.

Case III.—Asking Questions.

Shall I write? *Will* you write?
Shall we write? *Will* he or they write?

350. The usual form in interrogative sentences is *shall* in the first person, and *will* in the others, but it can not be laid down as an invariable rule to reverse the declarative forms. Thus we say, 'Will you go?' or 'Shall you go?' The first form implies a *request;* the second form, *intention*.

351. *In asking a question we generally use the form of expression in which we expect the answer to be given.*

If I say 'Shall you go to school to-morrow?' [Do you intend to go to school to-morrow?], I expect the answer from you 'I *shall*' [I intend to go]. If I expect a *promise*, I say, 'Will you write a composition?' and expect the promise 'I will.' It is a piece of good manners, a part of grammatical courtesy.

'You will go to school to-morrow' may be said affirmatively even, with the rising inflection, and then the answer expected is 'I will,' or 'I will not.' The expression 'You *will* go to school to-morrow, *shall* you not?' may seem to be redundant, but it is quite correct.

Blunders in Verbs.

352. The following are some of the most common *vulgarisms* in the use of verbs.

1. I *done* [did] my example in arithmetic correctly.

Why is this a stupid blunder? Correct it, and be careful not to use so gross a vulgarism either in talking or in writing.

2. I *seen* him when he *done* it.

What are the two *vulgarisms* here used?

3. Where is Alice? She has *went* [gone] to school.

Why does this jar on the ear of every cultivated person?

4. Hadn't [had not] I ought to do it?

Had is *never* used as an auxiliary of *ought*. You should say 'ought not I to do it?'

5. I *had* rather not do it.

EXPLANATION.—Say 'I *would* rather not do it.' The *written* form, sometimes seen, probably originated in a mistake as to the composition of the oral expression, '*I'd rather not*,' etc. It is an abbreviation of I *would rather*, and not of I *had rather*. 'I'd [=I would] rather be a dog and bay the moon.'—*Shakspeare*.

6. '*Tisn't* a wasp. *It's* John that goes to school.

EXPLANATION.—'*Tis* and *it's* are not commendable forms for *it is*. Though allowable in conversation, they should not be used in written composition. ''Tis' is a poetic license, as,

'Twas mine, 'tis his, and has been slave to thousands.—*Shakspeare*.

7. I have not done it yet, but I mean *to*.

EXPLANATION.—It is very clumsy to omit the infinitive after *to;* and though in ordinary conversation this ellipsis often occurs, it is not allowable in accurate writing. Either repeat the verb, or supply its place by *do* or *do so*. 'I have not done it yet, but I mean to *do it*.' 'You may take a walk, if you like.' Better thus: 'You may take a walk, if you like to *do so*.'

'IS BEING DONE.'

353. Forms like the above are felt to be very awkward. *The house is being built*, *It has been being built many months*, are such disagreeable phrases, through the repetition of the verb *be*, that we avoid them when possible. It is common even to say *the house is building*, or *has been building*, as if *build* were an intransitive verb. But this is not strictly correct. The old English expression, It is *a-building* (*at building*, 'in the process of building'), is preferable, though seldom used. We must choose among the following forms of expression:

The house has been many months a building (which is good old Saxon English);

The house has been many months building (perhaps elliptical for the above, but in itself incorrect);

The house has been many months being built (which is correct, but intolerably awkward).

Or we must vary the expression by saying,

They have been many months building the house;

Or, The house has been many months in course (or process) of building.

Exercise 39.

The following sentences illustrate a great variety of FAULTS OF SYNTAX. *The pupil, in correcting these sentences, is to apply the principles heretofore learned:*

1. This is very easy done.
2. The great historian and the essayist is no more.
3. It could not have been her.
4. Did you see the man and the dog which passed this way?
5. I intend to immediately retire from business.
6. I think I will return home next week.
7. He seldom or ever visits us.
8. It is thinking makes what we read ours.
9. The death was announced lately of the great statesman.
10. Who are you looking for?
11. The collection of books that have come down to us from that period are very valuable.
12. I expected to have been at home when you called.
13. It was him and me that were chosen to go.
14. When will we three meet again?
15. He not only ought, but must succeed.
16. I never saw it rain so heavy before.
17. His work is one of the best that have ever appeared.
18. It has been said that politics are but little more than common sense.
19. Metal types were now introduced, which before this time had been made of wood.
20. No man ever bestowed such a gift to his kind.
21. The book is fitted either for school or private use.
22. This is one of the most memorable battles that ever have or will be fought.
23. All thinking men believe that the soul was immortal.
24. He found he had lost his sight, and was led from the battle-field by a soldier.
25. It is now five days since you have arrived.
26. I trust you shall overlook the circumstance of me having come to school late.
27. The regiment had no less than a hundred men fell in the engagement.
28. What is the difference between an adjective and participle?
29. These flowers smell very sweetly and look beautifully.
30. Have you no other book but this?
31. He is only fitted to govern others who can govern himself.
32. The spirit, and not the letter, of the law are what we ought to follow.
33. This one seems more preferable than the other.
34. The inscription gave the name and age of the deceased merely.
35. Once upon a time there lived a poor man who had two sons, near a wood.

36. I found the knight under the butler's hands who always shaved him.
37. Flour will not do to make our bread alone.
38. No one in England knew what tea was two hundred years ago.
39. The man could neither read or write.
40. The Book of Psalms were written by David.
41. That building must be either a church or school.
42. Here come my old friend and teacher.
43. The minute finger and the hour hand has each its particular use.
44. Which of that group of men is the taller?
45. What boy amongst us can foretell their future career?
46. She walked with the lamp across the room still burning.
47. An account of the great events in all parts of the world are given in the daily papers.
48. I shall not trouble any reader, being studious of brevity, with all the curiosities I observed.
49. If were in his position, I would not have gone.
50. They would neither eat themselves nor suffer nobody else to eat.
51. Wild horses are caught with a lasso, or a noose.
52. Did you expect to have heard so poor a speech?
53. I can not give you no more money.
54. Am I the scholar who am to be punished.
55. There were a large number of soldiers killed and wounded.
56. We did no more but what we ought to.
57. We have done no more than it was our duty to have done.
58. He is a man of remarkable clear intellect.
59. He showed me two kinds, but I did not buy any of them.
60. I never have nor never will forgive him.
61. Every one is the best judge of their own conscience.
62. They told me of him having failed.
63. I understand why the water never rises high quite well.
64. He has already, and will continue to receive many honors.
65. A dervise was met by two merchants traveling alone in a desert.
66. One species of bread of coarse quality was only allowed to be baked.
67. The party whom he invited was very numerous.
68. It is now about four hundred years since the art of multiplying books has been discovered.
69. An officer on European and on Indian service are in very different situations.
70. The doctor said in his lecture that fever always produced thirst.
71. Alarmed by so unusual an occurrence, it was resolved to postpone their departure.
72. The *Annals of Florence* are a most imposing work.
73. Such expressions sound harshly.
74. What can be the cause of the Parliament neglecting so important a business?
75. Either you or I are in the way.
76. He would not be persuaded but what I was greatly in fault.
77. I do not think that leisure of life and tranquillity of mind, which fortune and your own wisdom has given you, could be better employed.
78. That is seldom or ever the case.
79. The fact of me being a stranger to him does not justify his conduct.
80. Let me awake the King of Morven, he that is like the sun of heaven rising in a storm.

81. Either the young man or his guardian have acted improperly.
82. I had several men died in my ship of yellow fever.
83. The following treatise, together with those that accompany it, were written many years ago.
84. A talent of this kind would perhaps prove the likeliest of any other to succeed.
85. The ends of a divine and human legislation are very different.
86. On your conduct at this moment depends the color and complexion of their destiny.
87. I have never seen Major Cartwright, much less enjoy the honor of his acquaintance.
88. I am afraid of the man dying before a doctor can come.
89. That is either a man or a woman's voice.
90. Man, though he has great variety of thoughts, yet they are all within his own breast.
91. The ebb and flow of the tides were explained by Newton.
92. And indeed in some cases we derive as much or more pleasure from that source than from any thing else.
93. The number of inhabitants were not more than four millions.
94. The logical and historical analysis of a language generally in some degree coincides.
95. But she fell a laughing like one out of their right mind.
96. Verse and prose run into one another like light and shade.
97. Homer had the greatest invention of any writer whatever.
98. Of all the other qualities of style, clearness is the most important.
99. That is applied to persons as well as things.
100. The maps are clear, attractive in appearance, and not encumbered with minute details calculated only to embarrass the learner, except the reference maps, which are very full and complete.

PART III.

ANALYSIS AND CONSTRUCTION.

DEFINITION.

354. **Analysis** is resolving sentences into their *component parts.* The principles of Analysis applied to the building up of sentences may be called **Synthesis** or **Construction.**

NOTE.—Analysis is a sort of *general* syntax (being equally applicable to all languages), and in this text-book is made to follow the Special Syntax of our own tongue. To analyze well-written sentences into their constituent parts is the best means of understanding how to write correctly ourselves. As in Chemistry, so in Grammar, there are two processes, *Analysis* and *Synthesis.* The former resolves a compound into its elements; the latter puts elementary substances together to form a compound. And as the chemist takes a substance to pieces, and thus learns what elements go to its formation, so the grammarian analyzes a sentence into its elementary parts. Then, too, as the chemist combines substances, so the grammarian puts words together synthetically.

CHAPTER I.

1. Sentences.

355. **A Sentence** is a complete thought expressed by means either of one proposition or of several propositions.

Practically a sentence embraces *all the words between two full stops.*

356. **A Proposition** is the statement of a single fact by means of one subject and of one predicate.

357. Propositions are of two kinds:

1. *Principal*—containing the leading statement or statements of the sentence.
2. *Dependent*—containing the subordinate statement or statements of the sentence.

NOTE.—The term CLAUSE, whenever used in this book, is synonymous with *dependent proposition.*

358. Sentences are divided into *Simple*, *Complex*, and *Compound.*

1. A **Simple** sentence consists of a single proposition.
2. A **Complex** sentence consists of one principal proposition, together with one or more dependent propositions.

3. A **Compound** sentence consists of two or more principal propositions.

Illustrations of Sentences.

1. *Simple Sentence.*—'I hear thee speak of the better land.' 'At daybreak, all fears were dispelled.'
2. *Complex Sentence.*—'When morning dawned [dependent proposition], all fears were dispelled' [principal proposition].
3. *Compound Sentence.*—'*Morning having dawned*, ALL FEARS WERE DISPELLED; and WE SAW THE LAND WITHIN A FEW LEAGUES OF US.'

Each principal proposition of a Compound Sentence may have one dependent proposition or several dependent propositions attached to it. Such a sentence is a sort of *composite compound sentence.* EXAMPLE: 'When morning dawned all fears were dispelled; and we saw the land for which we had so eagerly watched within a few leagues of us.'

NOTES.

NOTE I.—The *number* of propositions in a sentence will be determined by the number of verbs it contains.

NOTE II.—The *kind* of any proposition will be determined by the word which stands at its head, that is, which introduces it. All propositions introduced by Relative Pronouns, or Relative Adverbs, or Subordinate Conjunctions, are Dependent.

NOTE III.—Every sentence *must* contain *one* principal proposition at least, but may contain any number of principal propositions.

NOTE IV.—It must not be supposed that a Simple sentence necessarily consists of only a few words. No matter how many qualifying or explanatory terms a sentence may contain, if it has but one subject and one predicate, it is a Simple sentence. "Jesus wept' is a Simple sentence containing two words; the following is also a Simple sentence, though containing sixty-two words:

'About fourscore years ago there USED TO BE SEEN sauntering on the pleasant terraces of Sans Souci, for a short time in the afternoon, or driving in a rapid, business manner on the open roads, or through the scraggy woods and avenues of that intricate, amphibious Potsdam region, a highly interesting lean, little old MAN, of alert, though slightly stooping figure.'—*Carlyle's Frederick the Great.*

NOTE V.—It may aid the scholar in discriminating between Compound and Complex sentences if he remembers that in Compound sentences the parts are joined by co-ordinate conjunctions [see ¶ 83]; in Complex by subordinate conjunctions. In Compound sentences the numbers are merely *put together* (*cum* and *pono*), while in Complex sentences they are *woven together* (*cum* and *plecto*).

Kinds of Sentences.

359. Sentences may be thus classified as to the form they take—

1. The Sentence *Assertive* or *Declarative;* as, *Gold is yellow* (affirmative). *The man has not come* (negative).
2. The Sentence *Interrogative;* as, *Have you any bread?*
3. The Sentence *Imperative;* as, *Go back to your place.*
4. The Sentence *Exclamatory;* as, *How softly the moon shines!*

NOTE.—The *Assertive* or *Declarative* form being the main *type* of all sentences, this form will be used throughout in analysis. The same principles that apply to the *Declarative* form apply also to all the other forms.

The Order of a Sentence.

360. The order of a sentence may be *direct* or *inverted;* and in resolving a sentence—that is, in showing the elements that enter into its construction—it is necessary to reduce it from the inverted to the direct form; thus:

Inverted. Now fades the glimmering landscape on the sight.
Direct. { The glimmering landscape fades on the sight now; or,
The glimmering landscape now fades on the sight.
Inverted. Thee the voice, the dance obey.
Direct. The voice, the dance obey thee.
Inverted. Slow melting strains their queen's approach declare.
Direct. Slow melting strains declare their queen's approach.

2. Elements of a Sentence.

361. Every sentence must contain an independent subject and an independent predicate. These are the *essential* elements of a sentence.

362. The **Predicate** is that part of the sentence that *makes a statement.*

363. The **Subject** is that *about which* the statement is made.

NOTE.—By this definition we may always test whether or not an assemblage of words is a sentence. EXAMPLES: 'Sailing in a steamer to Europe;' 'A design which has never been completed.' The first example contains neither subject nor predicate. The second has both subject and predicate, but they are not *independent*, as the relative 'which' converts what would otherwise be a principal sentence into a dependent proposition.

364. A **Phrase** is an element of a sentence not having a subject or a predicate, but introduced by a preposition, a participle, or an infinitive.

ILLUSTRATIONS.

1. 'Washington retreated *into New Jersey.*' (Phrase introduced by a *preposition.*)
2. '*Having crossed the Delaware,* Washington's army was safe.' (Phrase introduced by a *participle.*)
3. '*To attack the British* was Washington's next object.' (Phrase introduced by an *infinitive.*)

365. In addition to the essential elements of a sentence, there are two *subordinate* elements—the **adjective element,** and the **adverbial element.**

366. An Adjective element may be—

1. A *single word* (adjective or noun); as, '*Wise* men think rightly.' 'Milton, the *poet,* wrote Paradise Lost.'
2. A *phrase;* as, 'Men *of wisdom* think rightly.' 'The Secretary *of Oliver Cromwell* wrote Paradise Lost.'
3. A *clause;* as, 'Men *who possess wisdom* think rightly.'

367. An Adverbial element may be—

1. A *single word* (adverb); as, 'He acts *wisely.*'
2. A *phrase;* as, 'He acts *with wisdom.*'
3. A *clause;* as, 'He acts *as a wise man should act.*'

368. All sentences, however elaborate and lengthy, may be resolved into these four elements:

I. Subject. II. Predicate.
III. Adjective Element. IV. Adverbial Element.

3. What the Subject may be.

369. The **Subject** of a sentence may be—

1. A *Noun* or a *Pronoun;* as,
   '*Buckle* wrote a History of Civilization.'
   '*He* was an Englishman.'
2. A *Phrase;* as,
   '*Not to know me* argues yourselves unknown.'—*Milton.*
   '*Riding on horseback* is good exercise.'
3. A *Noun-Clause;* as, '*That the earth is spherical* was not known by the ancient Greeks;' '*That you have wronged me* doth appear in this.'—*Shakspeare.*

4. What the Predicate may be.

370. The **Predicate** may be either a Complete verb, or an Incomplete verb and its complement.

371. A complete verb makes sense in itself; as, 'Time flies;' 'Time *will have fled*;' 'Bread is eaten.'

In Complete verbs the predicate and the verb coincide; that is, they are one and the same thing. A Complete verb does not necessarily consist of a single word. It may be any of the forms of the verb found in its conjugation. Thus *will have fled* is the future perfect of 'fly.'

372. An Incomplete verb becomes a predicate by means of various kinds of **complements.**

For the definition of *Complement*, review ¶ 63.

373. The complement may be—

I. The direct object of a transitive verb.

ILLUSTRATIONS.

1. 'Greene defeated *Cornwallis.*'

In this sentence it is evident that 'Cornwallis' is an *essential* part of the predicate, as no thought is expressed until we specify *whom* Greene defeated. The same fact holds true of all transitive verbs.

The *complement* of a transitive verb is what is usually termed the *object.* Some text-books make it a subordinate element of a sentence.

2. 'He expected *to go to school.*' 'He stopped *reciting his lesson.*'

The first is a phrase introduced by an infinitive; the second, a phrase introduced by the verbal in -ing, equivalent to an infinitive.

3. 'Talleyrand said *that the purpose of language is to conceal thought.*'

Here the complement is a *clause.*

II. There are certain classes of verbs which, in order to express their full sense, require an indirect as well as a direct object.

ILLUSTRATIONS.

1. 'Murray taught *me* [*indirect object*] *grammar*' [*direct object*].
2. 'The people elected *Andrew Jackson* [*direct object*] *President*' [*indirect object*].
3. 'Columbus told the *Council* [*indirect object*] *that he could sail to the Indies*' [*direct object, clause*].

When a verb of this class is put in the passive voice, the direct object becomes the subject, and the indirect the complement. 'The people elected Jackson President;' 'Jackson was elected President by the people.'

4. 'We expected *him to go to school.*'
He was expected *to go to school.*

Here 'to go to school,' a part of the object, in the active voice, becomes the indirect complement of the verb 'was expected,' in the passive.

5. 'We told him *to wait*' [infinitive, *indirect object* of 'told'].
'He was told *to wait*' [*indirect object* of 'was told'].

III. Various predicate attributes of a subject used with the verb 'to be.'

ILLUSTRATIONS.

1. 'Man is *mortal*' [complement a predicate adjective].
2. 'And the earth was all *rest*, and the air was all *love*.'—*Keats.* [Here the complements are nouns, termed *predicate nominatives*].
3. 'It is *she*.' [Here the complement is a personal pronoun as predicate nominative].
4. 'His intention was *to go.* [Here the complement is a *phrase*].
5. 'It *is probable that he has stolen the money.*' [Here the complement is a *clause.*]

IV. Various predicate attributes used with neuter verbs, other than the verb *to be.*

ILLUSTRATIONS.

1. Napoleon *became First Consul.*' [Complement a noun, *predicate nominative.*]
2. 'The rose *smells sweet.*' [Complement a *predicate adjective.*]
3. 'He *died a natural death.*' [Complement a noun, *death*, of cognate signification with *died.*]

5. How the Subject may be enlarged.

374. The Subject is enlarged by *adjective elements.*

1. By an *adjective;* as, '*The little* bird sings.'
2. By a *noun in apposition;* as, 'Newton, the *philosopher* [adjective element], discovered the law of gravitation.'
3. By a *noun* or a *pronoun* in the *possessive* case; as, 'The *ladies*' [adjective element] dresses were elegant.'
4. By a *phrase;* as, 'The battle *of Marathon* [adjective element] secured the liberty of Greece.' 'The oxy-

gen *in the air* [adjective element] preserves animal life.' 'The sea, *having spent its fury* [participial adjective element], became calm.'

5. By a *clause;* as, 'Carbon, *which is the life of plants* [adjective element], is destructive to animals.'

An adjective clause is always connected with the subject by a relative pronoun or a relative adverb.

Exercise 40.

State by what kind of an ADJECTIVE ELEMENT *the Subject is enlarged* [ADJECTIVE *word* or *words*, ADJECTIVE *phrase*, or ADJECTIVE *clause*].

1. Good old red wine is the best.
2. Cæsar, having conquered Gaul, sailed over to Britain.
3. Chaucer, the father of English poetry, wrote the Canterbury Tales.
4. The invention of the steam-engine has made ocean navigation swift and safe.
5. So ended Hannibal's first campaign in Italy.—*Arnold.*
6. The drum's deep roll was heard afar.
7. Under her torn hat glowed the wealth
   Of simple beauty and rustic health.—*Whittier.*
8. The railroad that connects New York and San Francisco is the longest in the world.
9. The government founded by our fathers will not be broken up by us.
10. A little old man, dressed in tattered clothes, passed by our door.
11. Born to inherit the most illustrious monarchy in the world, and early united to the object of her choice, the amiable princess, happy in herself, and joyful in her future prospects, little anticipated the fate that was so soon to overtake her.

6. Expansion of the Subject.

375. **Expansion** of a subject is the enlargement of its adjective element from a word to a *phrase* or from a phrase to a *clause*, without introducing any new idea; as,

1. 'A *prudent* man is respected.' [Adjective element—WORD.]
2. 'A man *of prudence* is respected.' [Adjective element—PHRASE.]
3. 'A man *who is prudent* is respected.' [Adjective element—CLAUSE.]
4. '*Shrewd persons* are to be found in all nations. 'Shrewd persons=persons *of shrewdness* or *gifted with shrewdness*=persons *who are shrewd*, or *persons who possess shrewdness.*'

Exercise 41.

Expand the WORDS *printed in italics into* PHRASES *and* CLAUSES.

1. *Brave* soldiers fell at Thermopylæ.
2. The *grateful* mind loves to consider the bounties of Providence.
3. *Four-legged* animals are called quadrupeds.
4. *Great* generals [of great ability] were common in the time of Napoleon.
5. *Virtuous* men are honored.

7. How the Predicate may be Enlarged.

376. The Predicate may be *enlarged*—

1. By an *adverb;* as, 'Leonidas died *bravely*.'
2. By a *phrase;* as, 'The sun rises *in the morning*.'
3. By an *adverbial clause;* 'The lawyers smiled that afternoon *when he hummed in court an old love-tune*.'—*Whittier.*

377. The adverbial elements used in enlarging the predicate may be classified under the following four heads:

(1.) Those relating to *time*, or the *when* word, phrase, or clause.
(2.) .....*place*, or the *where* word, phrase, or clause.
(3.) .....*manner*, or the *how* word, phrase, or clause.
(4.) .....*cause*, or the *why* word, phrase, or clause.

ILLUSTRATIONS—WORDS.

1. 'He came up *yesterday*'—time.
2. 'He went *there*'—place.
3. 'He walks *fast*'—manner.
4. '*Why* did he go?'—cause.

ILLUSTRATIONS—PHRASES.

1. '*In Spain* [place] Columbus waited *for seven years*' [time].
2. 'Many travelers in Africa have perished, *with terrible suffering* [manner], *from thirst*' [cause].
3. 'Him the Almighty power
Hurled *headlong* [manner] flaming *from the ethereal sky*,
With hideous ruin and combustion [manner], *down*
To bottomless perdition' [place].—*Milton.*

ILLUSTRATIONS—CLAUSES.

1. 'Cromwell matured little events *before he ventured to govern great ones*' [*time*].
2. 'The gardener is planting the shrubs *where they will have the most shade*' [*place*].

3. 'Fishes have no voice *because they have no lungs*' [cause].

Exercise 42.

Enlarge the Predicate by an Adverbial Element—WORD, PHRASE, *or* CLAUSE.

'Violets bloom'—[time]. 'I get up'—[time]. 'Liverpool is situated'—[place]. 'Scholars study'—[manner]. 'The balloon rises'—[cause]. 'Rise early'—[cause].

378. The *object* of an incomplete verb may be enlarged in all the various ways in which the *subject* is enlarged (see ¶ 374).

ILLUSTRATIONS.

1. 'The Esquimaux inhabit *icy* Greenland' [*adjective*].
2. 'The English conquered Ireland, *the Emerald Isle*' [*noun in apposition*].
3. 'In 1864 we celebrated *Shakspeare's* three hundredth birthday' [*noun possessive*].
4. 'The battle of Marathon secured the liberty *of Greece*' [*phrase*].
5. 'Jefferson proposed the decimal notation *which is in use in our country*' [*clause*].

8. Expansion of the Predicate.

379. **Expansion** of the Predicate is accomplished by enlarging its Adverbial element from a word to a *phrase*, or from a phrase to a *clause*, without introducing any new idea.

ILLUSTRATIONS.

1. 'Jenny Lind sang *sweetly*' (adverbial element—WORD).
2. 'Jenny Lind sang *with sweetness*' (adverbial element—PHRASE).
3. 'Jenny Lind sang *as a sweet singer does*'—(adverbial element—CLAUSE).
4. 'The husbandman's treasures are renewed *yearly*.' 'Renewed *yearly*'='renewed *with every year*'='renewed *as each recurring year comes round*.'

Exercise 43.

Expand the words printed in italics into PHRASES *and* CLAUSES.

1. He came upon me *unawares* [notice].
2. Bees build their hives *ingeniously*.
3. Do not speak *foolishly*.
4. Leonidas acted *heroically*.
5. Columbus sailed *confidently* [*sure of success*].

CHAPTER II.

ANALYSIS OF SENTENCES.

1. The Simple Sentence Analyzed.

380. In **analyzing** a Simple Sentence proceed as follows:

I. Name or write the *subject* of the sentence.

By 'subject' is meant the *grammatical* subject, which will be either a noun-word or a noun-phrase.

☞ The Articles *a* or *an* and *the* are to be taken as a part of the subject.

II. Name or write the *Predicate.*

The Predicate will be (1) a verb alone, or (2) an Incomplete verb with its complement.

III. Name or write the *enlargement* or *enlargements* of the subject.

The enlargement of the subject may be an adjective, a possessive noun or pronoun, a noun in apposition, or an adjective phrase. It may be any one or all of these.

IV. Name or write the *enlargement* or *enlargements* of the Predicate.

(*a*) The enlargements of the predicate that consists of a Complete verb will be (1) an adverb or (2) an adverbial phrase.

(*b*) The enlargement of the predicate in which an Incomplete verb is used will be (1) an adverb or an adverbial phrase, or (2) an enlargement of the complement by one or more of the four forms of the adjective element.

Models of Analysis.

Example 1.

'The hardy Laplander, clad in skins, boldly defies the severity of his arctic climate.'

I. Subject ..... 'The Laplander.'
II. Predicate ..... 'defies the severity.'
III. Enlargement of Subject... 'hardy' (*adjective*), and 'clad in skins' (*adj. phrase*).
IV. Enlargement of Predicate. 'boldly,' adverbial enlargement of verb, and 'of his arctic climate,' adjective enlargement of complement.

Example 2.

'Night, sable goddess, from her ebon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumbering world.'—*Young's Night Thoughts.*

I. Subject ..... 'Night.'
II. Predicate ..... 'stretches her sceptre.'

III. Enlargement of Subject....'sable goddess,' adjective element with noun in apposition.
IV. Enlargement of Predicate.'from her ebon throne,' 'in rayless majesty,' 'now,' and 'o'er a prostrate world,' adverbial enlargements of verb; 'leaden,' adjective enlargement of complement 'sceptre.'

Example 3.

'Him the Almighty Power
Hurled headlong flaming from the ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition.'—*Milton's Paradise Lost.*

(*a*) Power.....Subject of Sentence.
(*b*) Hurled him.....*Predicate of sentence.*
(*c*) The Almighty.....Adjective enlargement of *a*.
(*d*) Headlong.....Adverbial enlargement of *b*.
(*e*) Flaming.....Adjective enlargement of 'him,' complement of *b*.
(*f*) From the ethereal sky...Adverbial phrase, modifying *e*.
(*g*) {With hideous ruin....} Enlargement of pred., Adverbial phrase (manner).
{And combustion.....}
(*h*) Down.....Enlargement of pred. Adverb (direction).
(*i*) To bottomless perdition..Enlargement of pred. Adv. phrase (place).

Example 4.

To reach Cathay, famed in the writings of Marco Polo, fired the imagination of the daring navigator.'

I. Subject.....To reach Cathay (noun phrase).
II. Predicate.....fired the imagination.
III. Enlargement of Subject...famed in the writings of Marco Polo (adj. phrase).
IV. Enlargement of Predicate.of the daring navigator (adj. phrase).

Example 5.

'My mother gave me a letter to read.'

I. Subject.....Mother.
II. Predicate.....gave me (indirect comp.) a letter (direct comp.).
III. Enlargement of Subject...adj. element 'my.'
IV. Enlargement of Predicate.to read (adverbial phrase).

Example 6.

'Houses (*subject*) are built (*predicate*) to live in' (*adverbial enlargement of predicate*).

Example 7.

'How are you?'

'You' (*subject*) 'are' (*predicate*) 'how' (*adverbial enlargement of predicate*).

Exercise 44.

Analyze the following simple Sentences.

1. The plowman homeward plods his weary way.
2. The squirrel eyes askance the chestnuts browning.
3. The moon threw its silvery light upon the rippling waters of the lake.
4. The swift-winged swallows twittered in their nests built under the eaves of the old barn.
5. Clad in a robe of everlasting snow, Mt. Everest towers above all other mountain peaks of the globe.
6. Reaching the summit of the mountains was a feat hazardous to undertake.
7. In the hereafter angels may
   Roll the stones from its grave away.—*Whittier.*
8. Gayly chattering to the clattering
   Of the brown nuts downward pattering
   Leap the squirrels red and gray.—*Whittier.*
9. The great work laid upon his twoscore years is done.—*Whittier.*
10. There is a rapture on the lonely shore.—*Byron.*
11. We while the evening hours away
    Around our camp-fires burning.
12. Stretched round the fading, flickering light,
    We watch the stars above us.
13. The master gave his scholars a lesson to learn.
14. Where are you?
15. Early to bed and early to rise, makes a man healthy, wealthy, and wise.

2. Sentence-Building—The Simple Sentence.

381. In the following exercises in sentence building, each element to be included in the sentence is stated as a separate proposition.

382. The various propositions are to be built up into one Simple sentence, introducing into it only such words as are necessary fully and clearly to express all the ideas.

☞ Remember that your sentence must contain *only one Subject and one Predicate.*

383. In working the exercises, use the following method:

I. Write the Subject on a line by itself.
II. Write the Verb on a line by itself.
III. If the Verb is Incomplete, write the Complement, or Complements, on a line by themselves.
IV. Write the Adjective Elements belonging to the Subject on the same line as the Subject; and the Adjective Elements which modify the Noun-object of an incomplete Verb on the same line as its Predicate.
V. Write each Adverb or Adverbial Phrase on a line by itself.

384. The natural order of the elements in a simple English sentence is so plain that it requires no explanation. The only difficulty is in the right placing of the adverbial elements.

385. Rule.—**When you have a number of Adverbs, or of adverbial phrases, do not string them together at the tail end of a sentence, but distribute them in such a way that they will be grouped around the principal words.**

Note.—The symbol < stands for *enlargement;* P. stands for *Predicate;* S. stands for *subject;* Comp. for *complement.*

Punctuating the Simple Sentence.

386. **Punctuation** is indicating by means of points what parts of a sentence are to be conjoined, and what parts separated in meaning.

Rule I. When the elements stand in their natural order—Subject, Predicate, and Object—no point is required except a period at the close of the sentence; as, 'The morning air is laden with the perfume of the flowers.'

Rule II. An adverbial phrase at the beginning of a sentence is generally followed by a comma; as, 'By night, an atheist half believes there is a God.'

Rule III. Appositional words and phrases following their nouns are generally inclosed by commas; as, 'Thackeray, the author of *Vanity Fair*, died in 1863.'

Rule IV. Words and phrases of the same order in a series, taken individually or in pairs, require to be separated by commas. 'A blending of all beauties; streams and dells, fruit, foliage, crag, wood, corn-field, vine.' 'From grave to gay, from lively to severe.'

Rule V. Independent nouns are fenced off by the comma. 'Sweet Auburn, loveliest village of the plain.'

Models of Synthesis.

Example 1.

1. The *Propositions.*

(*a*) Washington gained a victory.
(*b*) Washington was the commander-in-chief of the American army (adj. < of S.).
(*c*) The victory was a decisive one (adj. < of object).
(*d*) It was gained over the British (adverbial phrase < of P.).
(*e*) The battle was fought at Trenton (adverbial phrase).
(*f*) Trenton is in the State of New Jersey (adverbial phrase < of *e*).
(*g*) This took place in 1776 (adverb. phrase < of P.).

2. *The Elements.*

Subject.....Washington, the commander-in-chief of the American army.
Verb.....Gained.

Complement.....A victory...decisive (adj.).
Adv. Phrase..1. Over the British.
2. At Trenton, in the State of New Jersey.
3. In 1776.

387. As there are three adverbial phrases here, we must follow the direction for their arrangement. We therefore begin with the adverbial phrase of time; and get—

3. *The Sentence.* 'In 1776, Washington, the commander-in-chief of the American army, gained a decisive victory over the British, at Trenton, in the State of New Jersey.'

Example 2.

1. *The Propositions.*

(*a*) Sir William Herschel is another example.
(*b*) Sir William Herschel was an astronomer (adj. < of S.).
(*c*) He is an eminent example (adj. < of S.).
(*d*) He is an eminent example of a man raising himself from humble life by perseverance (adv. < of comp.).

2. *The Sentence.* 'Sir William Herschel, the astronomer, is another eminent example of a man raising himself from humble life.'

Example 3.

1. *The Propositions.*

(*a*) A priest made his appearance.
(*b*) The priest was fat (adj. < of S.).
(*c*) He was an Italian (adj. < of S.).
(*d*) He appeared on deck (adv. phrase < of P.).
(*e*) It was soon after breakfast (adv. < of P.).

2. *The Sentence.* 'Soon after breakfast, a fat Italian priest made his appearance on deck.'

Example 4.

1. *The Propositions.*

(*a*) The caterpillar seeks out some place.
(*b*) This is a place of concealment (adj. < of object).
(*c*) It does so after a short period (adv. < of P.).
(*d*) It has several times changed its skin (adj. phrase < of S.).
(*e*) It has at length grown to its full size (adj. phrase < of S.).
(*f*) It secretes itself in some hole in the wall (< of S.).
(*g*) Or it buries itself under the surface of the ground (< of S.).
(*h*) Or sometimes only attaches itself by a silken web to the under side of a leaf (< of S.).

2. *The Sentence.* 'Having several times changed its skin, and having at length grown to its full size, the cater-

pillar, after a short period, seeks out some place of concealment, secreting itself in some hole in the wall, burying itself under the surface of the ground, or sometimes only attaching itself by a silken web to the under side of a leaf.'

Exercise 45.

Condense the following Propositions into SIMPLE SENTENCES.

1. (*a*) Steel is made.
   (*b*) It is made by heating small bars of iron with charcoal.
   (*c*) Or by heating them with bone and iron shavings.
   (*d*) Or with other inflammable substances.
2. (*a*) The Russians burned Moscow.
   (*b*) The French were compelled to leave the city.
3. (*a*) I saw the Queen of France.
   (*b*) It is now sixteen or seventeen years since I saw her.
   (*c*) She was then the Dauphiness.
   (*d*) I saw her at Versailles.
4. (*a*) Leonidas sent away all but three hundred men.
   (*b*) He resolved to defend the pass with this devoted band.
5. (*a*) The Highlanders were composed of a number of tribes.
   (*b*) These tribes were called clans.
   (*c*) Each clan bore a different name.
   (*d*) Each clan lived upon the lands of a different chieftain.
6. (*a*) Alfred disguised himself as a page.
   (*b*) He obtained access to the Danish camp.
7. (*a*) The organ is the most wonderful.
   (*b*) It is the organ of touch that is spoken of.
   (*c*) It is the most wonderful of the senses.
   (*d*) It is so in many respects.
8. (*a*) A frog one day saw an ox graze in a meadow.
   (*b*) It imagined it could make itself as large as that animal.
9. (*a*) A balloon is a bag.
   (*b*) It is a thin bag.
   (*c*) It is a tight bag.
   (*d*) It is made of varnished silk.
   (*e*) It is generally shaped like a globe.
   (*f*) It is filled with a fluid lighter than common air.
10. (*a*) Peter III. reigned but a few months.
    (*b*) Peter was deposed by a conspiracy of Russian nobles.
    (*c*) This conspiracy was headed by his own wife, Catharine.
    (*d*) Catharine was a German by birth.
    (*e*) Catharine was a woman of bold and unscrupulous character.
11. (*a*) The Federalists secured the election of John Adams.
    (*b*) Washington refused to be elected President.
    (*c*) Adams was a leading member of the Federalist party.
    (*d*) He was already distinguished by his political services during the Revolution.

CHAPTER III.

THE COMPLEX SENTENCE.

1. The Complex Sentence Analyzed.

388. The **Complex Sentence** consists of a Principal Proposition and one or more Dependent Propositions.

389. A simple sentence may be made complex by expanding one of its elements into a clause.

390. The Simple Sentence and the Complex Sentence agree in one respect, that each contains one, and only one, *leading* assertion; they differ in this respect, that the complex sentence contains, in addition to this *leading* assertion, a *subordinate* one made by means of a *clause.*

The complete thought expressed by means of a Complex sentence does not necessarily differ from that expressed by a Simple sentence; as,

SIMPLE SENTENCE....'*At the close of the war* (phrase), Washington retired to Mount Vernon.'

COMPLEX SENTENCE..'*When the war closed* (clause), Washington retired to Mount Vernon.'

391. Clauses are of three kinds, and are named according to the functions they perform in the sentence.

(1.) Noun clauses, so called because they stand as nouns. The noun-clause may be—

1. The subject of a verb; as, '*That you can not perform the task* is evident.'
2. The object of a verb; as, 'I see *that you are exhausted.*'

NOTE.—The noun-clause is generally introduced by the conjunction *that.*

(2.) Adjective clauses, so called because they perform the functions of an adjective; as, 'You will never see the fruit of the trees *which you are planting.*'

The adjective clause may qualify the subject or the object, and it is generally connected with the principal proposition by a relative pronoun or a relative adverb, equivalent to the relative pronoun and the preposition governing it. The relative may sometimes, however, be understood.

(3.) Adverbial clauses, so called because they perform the functions of an adverb. They qualify verbs, adjectives, or adverbs.

The several kinds of adverbial clauses are—

1. Time—as, 'I shall see you *before you depart.*'
2. Place—as, 'I found him *where I had left him.*'
3. Manner—as, 'The gardener works *as he pleases.*'

4. Comparison or degree—as, 'Gold is more precious *than silver.*'
5. Cause—as, 'I was scolded *because I had committed a mistake.*
6. Effect—as, 'The cold was so intense *that the mercury froze.*'
7. Condition—as, 'I will not let thee go *unless thou bless me.*'
8. Concession—as, '*Though I entreated him with tears,* he would not grant my request.'
9. Purpose—as, 'The gardener prunes the tree *that it may yield better fruit.*'

392. Some of these conjunctions may introduce a noun clause or an adjective clause as well as an adverbial clause; the nature and relationship of the various clauses must therefore be carefully examined in order to determine whether the clause has the function of a noun, of an adjective, or of an adverb.

ILLUSTRATIONS.

1. 'I will tell you *where to find it.*'

Here the clause 'where to find it' is an objective complement of *tell;* it must therefore be a *noun.*

2. 'I will show you the spot *where he was standing.*'

Here the clause 'where he was standing' is a complement of the noun *spot;* it must therefore be an *adjective.*

3. 'They were still lying *where they fell.*'

Here the clause 'where they fell' is a complement of the verb *were lying;* it must therefore be an *adverb.*

393. The different kinds of clauses in Complex sentences can be distinguished by the connectives that introduce them. The following classified table of connectives is given to aid the pupil in distinguishing a *clause* from the principal members of a sentence.

I. Noun *Clauses*, Introducing, Used as subject or object.
- 1. Fact—that what, why.
- 2. Alternative—whether...or.

II. Introducing adjective clauses.
- 1. Person—who, that.
- 2. Thing—which, that.
- 3. Place—where, wherein.
- 4. Time—when, whereat.

III. Adverbial Clause of
- I. Place. Where, whether, whence.
- II. Time. When, while, whenever, till, until.
- III. Manner.
  - 1. Likeness—as, as if.
  - 2. Comparison—as (much) as, than.
  - 3. Effect—(so) that.
- IV. Cause.
  - 1. Reason—because, since, for.
  - 2. Purpose—(in order) that, lest.
  - 3. Condition—if, unless.
  - 4. Concession—though.

394. In analyzing a complex sentence, pick out first the subject and the predicate of the *leading* or most important statements: these make the backbone of the sentence. Next select the subordinate statement or statements, introduced in all cases by some one of the connectives given in the table above.

395. Or, reverse the above process by first picking out the clauses. This can be readily done, since they always immediately follow some one of the connectives given above. All that is left in a simple sentence, or in any single member of a compound sentence, will belong to the principal proposition.

Directions for the Analysis of Complex Sentences.

I. Name or write the subject of the leading member.
II. Name or write the leading predicate.
III. Name or write the enlargement of the subject.
IV. Name or write the enlargement of the predicate.
V. Name or write the subject of the dependent proposition.
VI. Name or write the predicate of the dependent proposition.
VII. Name or write the enlargement of its subject.
VIII. Name or write the enlargements of its predicate (verb and complement).

Model of Analysis.

Example 1.

'Washington, who beheld all day, with unspeakable anguish, the useless slaughter of his brave troops, skillfully withdrew his army, which was dispirited by defeat, from Long Island to New York, at night, under cover of a dense fog.'

1. Washington.....Subject.
2. Withdrew his army.....Predicate.
3. Who beheld all day, with unspeakable anguish, the useless slaughter of his brave troops (adj. clause < of S.).
4. (*a*) Which was dispirited by defeat (adj. clause < of comp. of P.).
4. (*b*) From Long Island to New York (adv. phrase < of P.).
4. (*c*) At night (adv. phrase < of P.).
4. (*d*) Under cover of a dense fog (adv. phrase < of P.).

First Clause.

1. Who, connective and S.
2. Beheld the slaughter, predicate.
3. (*a*) All day (adv. phrase < of P.).
3. (*b*) With unspeakable anguish (adv. phrase < of P.).
3. (*c*) Useless (adj. < of object).
3. (*d*) Of his troops (adj. < of Comp. of P.).

Second Clause.

1. Which.....Subject and connective.
2. Was dispirited.....Predicate.
3. By defeat (adv. phrase <of P.).

Example 2.

'The ocean is as deep as the mountains are high.'

1. The ocean (S.).
2. Is deep (P.).
3. As.....(adverbial <of comp. of P.).
4. As the mountains are high (dependent proposition, adverbial <of P.).

Analysis of Dependent Proposition.

1. Mountains (S.).
2. Are high (P.).
3. As, connective of clause.

Example 3.

396. The following is an example of a peculiar type of the Complex Sentence:

'That you have wronged me [clause-subject] doth appear [P.] in this' [adverbial <of P.].

NOTE.—In this sentence the sense shows that the subject of the principal member, or the main statement, is the entire clause 'That you have wronged me.' As the clause is usually a subordinate part of either the subject or the predicate of a complex sentence, there seems to be an apparent contradiction in making it the *subject* of the main statement; but the construction is similar to that by which a phrase, usually subordinate, sometimes becomes itself the subject of a sentence, or the complement of the predicate.

Example 4.

397. Another example of the same type is the following:

'We must not think that the life of a man begins when he can feed himself.'

EXPLANATION.—Here the complement of the transitive verb 'must think' is 'that the life of man begins when he can feed himself.'

Example 5.

'It is believed that the moon is not inhabited.'

EXPLANATION.—Here the real subject is the clause 'that the moon is not inhabited;' but it is *represented* by the pronoun 'it' in its peculiar idiomatic use (see ¶ 48).

Example 6.

'I wish to know where you live.'

1. I (S.).
2. Wish to know (P.).
3. Where you live (noun-clause, object of 'know').

Analysis of 3.

(1) 'You' (S.).
(2) live (P.).
(3) where (adv. <of P.).

Example 7.

'He is proud that he is a soldier.'

EXPLANATION.—Here the clause 'that he is a soldier' expresses the reason, the *why* of his being proud, and is therefore an adverbial clause modifying the predicate 'is proud.'

Example 8.

'Tell me how you are.'

1. *Subject*—'You' (understood).
2. *Predicate*—'tell how you are' ('how you are,' noun-clause, complement of transitive verb *tell*).
3. (to) me (indirect comp. of tell).

Example 9.

'A reader unacquainted with the real nature of a classical education will probably undervalue it when he sees that so large a portion of time is devoted to the study of a few ancient authors, whose works seem to have no direct bearing on the studies and duties of our own generation.'

. A reader unacquainted with the real nature of a classical education will probably undervalue it..... } PRINCIPAL PROPOSITION.
2. A reader..... PRINCIPAL SUBJECT.
3. Unacquainted with the real nature of a classical education..... } Adjective phrase, enlargement of subject.
4. Will undervalue it..... PRINCIPAL PREDICATE.
5. Probably..... Adverbial enlargement of pred.
6. When he sees that.....generation } Dependent proposition, an adverbial clause qualifying pred.

Analysis of Dependent Proposition.

1. He..... SUBJECT.
2. Sees..... PREDICATE.
3. That so large a portion of time is devoted to the study of a few ancient authors [clause *a*], whose works seem to have no direct bearing on the studies and duties of our own generation [clause *b*]... } Complement of incomplete verb 'sees.'
1. Portion..... Subject of clause *a*.
2. Of time..... } adjective phrase qualifying 'portion.'
3. Is devoted to.....authors..predicate of clause *a*.

4. To the study of a few ancient authors..... } indirect complement of 'is devoted.'
5. Whose works seem to have no direct bearing on the studies and duties of our own generation..... } adjective clause (*b*) qualifying 'authors.'
6. Works.....subject of clause *b*.
7. Seem to have no bearing.....predicate of *b*.
8. On the studies and duties of our own generation..... } adverbial phrase modifying predicate of *b*.

Example 10.

395. A convenient mode of tabular analysis is given in the following model:

TABULAR ANALYSIS.

Propositions.	Kinds.	Subject.	PREDICATE.		
			Verb.	Complement.	Enlargement.
I. *Before* Time had touched his hair with silver,	Adverbial Clause to II.	Time	had touched	his hair	with silver.
II. He had often gazed with wistful fondness toward that friendly shore,	Principal Proposition.	He	had gazed		1. often (*Time*). 2. with wistful fondness (*Manner*). 3. toward that friendly shore (*Place*).
III. *On which* Puritan huts were already beginning to cluster under the spreading shade of hickory and maple.	Adjective Clause to II.	Puritan huts	were beginning	to cluster	1. already (<*of Verb*). 2. under the spreading shade of hickory and maple (<*of Obj.*).

Exercise 49.

A.

Analyze the following COMPLEX *Sentences:*

1. Whom the gods love die young was said of you.—*Byron.*

2. Beware when the great gods let loose a thinker on this planet.—*Emerson.*

3. If we confine our view to the globe we inhabit, it must be allowed that chemistry and geology are the two sciences which not only offer the fairest promise, but already contain the largest generalizations.—*Buckle's History of Civilization.*

4. In the latter part of his life, when impressed with the sublime events brought about through his agency, Columbus looked back upon his career with a sublime and superstitious feeling. He attributed his early and irresistible inclination for the sea to an impulse from the Deity preparing him for the high decrees he was chosen to accomplish.—*Washington Irving.*

5. Mrs. Squeers stood at one of the desks, presiding over an immense basin

of brimstone and treacle, of which delicious compound she administered a large instalment to each boy in succession, using for the purpose a common wooden spoon, which might have been originally manufactured for some gigantic top, and which widened every young gentleman's mouth considerably, they being all obliged, under heavy corporal penalties, to take in the whole of the bowl at a gasp.—*Dickens's Nicholas Nickleby.*

6. When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech further than it is connected with high intellectual and moral endowments.—*Daniel Webster.*

7. We know that if we could cause this structure to ascend, not only till it reached the skies, but till it pierced them, its broad surfaces could still contain but part of that which, in an age of knowledge, hath already been spread over the earth, and which history charges itself with making known to all future times.—*Daniel Webster.*

8. A man who, exposed to all the influences of such a state of society as that in which we live, is yet afraid of exposing himself to the influence of a few Greek or Latin verses, acts, we think, much like the felon who begged the sheriffs to let him have an umbrella held over his head from the door of Newgate to the gallows, because it was a drizzling morning, and he was apt to take cold.—*Macaulay.*

9. If the feudal government was so little favorable to the true liberty even of the military vassal, it was still more destructive of the independence and security of the other members of the state, or what, in a proper sense, we call the people.—*Hume.*

10. I covered it with skins, the hair upwards, so that it cast off the rain like a pent-house, and kept off the sun so effectually that I could walk out in the hottest of the weather with greater advantage than I could before in the coolest, and when I had no need of it I could close it and carry it under my arm. —*Defoe's Robinson Crusoe.*

11. You have a very bad opinion indeed of the present state of literature, and of literary men, if you fancy that any one of us would hesitate to stick a knife into his neighbor penman if the latter's death could do the state any service.—*Thackeray's Book of Snobs.*

12. But when the sun broke from the underground,
Then those two brethren, slowly, with bent brows,
Accompanying the sad chariot-bier,
Passed like a shadow through the field that shone
Full summer, to that stream whereon the barge
Palled all its length in blackest samite lay.—*Tennyson's Elaine.*

13. If I could stand for one moment upon one of your high mountain tops, far above all the kingdoms of the civilized world, and there might see, coming up, one after another, the bravest and wisest of the ancient warriors, and statesmen, and kings, and monarchs, and priests; and if, as they came up, I might be permitted to ask from them an expression of opinion upon such a case as this, with a common voice, and in thunder tones, reverberating through a thousand valleys, and echoing down the ages, they would cry, 'LIBERTY, FREEDOM, THE UNIVERSAL BROTHERHOOD OF MAN!'—*Colonel Baker.*

14. When, in the course of human events, it becomes necessary for one

people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.—*Declaration of Independence.*

B.

Change the following INVERTED COMPLEX *Sentences into the* REGULAR ORDER:

1. Whilst light and colors rise and fly,
   Lives Newton's deathless memory.—*Mitford.*
2. In man or woman, but far most in man,
   And most of all in man that ministers
   And serves the altar, in my soul I loathe
   All affectation.—*Cowper.*
3. If Hannibal had not wintered at Capua, by which circumstance his troops were enervated, but, on the contrary, after the battle of Cannæ, had proceeded to Rome, it is not improbable that the great city would have fallen.—*Gibbon.*
4. Time but this impression deeper makes,
   As streams their channels deeper wear.—*Burns.*

2. Sentence-Building—The Complex Sentence.

398. In combining Propositions into a Complex Sentence, observe the following directions:

1. You must take care to make clauses stand as close as possible to the words they qualify.
2. An adjective clause must follow the noun which it qualifies.
3. An adverbial clause *generally* follows the word it modifies; but it is often more elegant to make certain adverbial clauses—especially those of time, place, concession, condition—precede the word they qualify.
4. A noun-clause used as *subject* must generally stand *before* the verb; used as the complement of a transitive verb, *after* it.

399. GENERAL RULE.—**Arrange the clauses so as to bring out most clearly and unmistakably the complete sense of the sentence.**

Punctuation of Complex Sentences.

400. RULE I.—In complex sentences, the clauses are generally separated from the principal member and from one another by commas.

RULE II.—If, however, one clause stands in very close connection with another, no comma is necessary.

ILLUSTRATION.

'When he was a boy, Franklin, who afterward became a distinguished statesman and philosopher, learnt his trade in the printing-office of his brother, who published a paper in Boston.'

EXPLANATION.—The clause, 'When he was a boy,' is separated from the principal proposition, 'Franklin learnt his trade,' by a COMMA. In like manner, the comma is used to separate the clause 'who afterward became a distinguished philosopher' from the subject 'Franklin,' for the reason that this clause intervenes between the principal subject, 'Franklin,' and the principal predicate, 'learnt his trade.' So the clause 'who published a paper,' etc., is separated by a comma from the antecedent of *who*, namely, 'brother.'

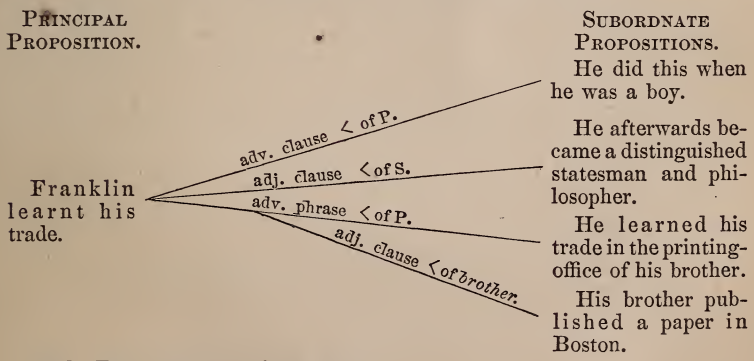
MODEL OF SYNTHESIS.

Example 1.

I. *Propositions to be combined into a Complex Sentence.*

1. Benjamin Franklin learnt his trade (principal proposition).
2. He did this when he was a boy (adv. clause < of P.).
3. He afterwards became a distinguished statesman and philosopher (adj. clause < of S.).
4. He learnt his trade in his brother's printing-office (adv. clause < of P.).
5. His brother published a paper in Boston (adj. clause < of *brother*).

II. These Propositions may be conveniently expressed on the blackboard by means of the following diagram:



III. *Propositions Combined.*

'When he was a boy, Franklin, who afterward became a distinguished statesman and philosopher, learnt his

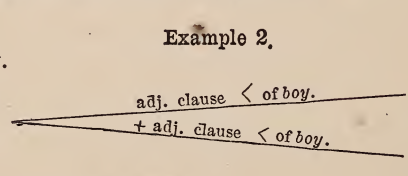
trade in the printing-office of his brother, who published a paper in Boston.'

NOTE.—The method of punctuating this sentence is explained p. 157.

401. In framing the diagram, write the principal proposition on the left; the subordinate propositions on the right. When a clause qualifies some word in the principal member, it is to be joined to the principal member by a straight line, on which the nature of the clause is indicated. If a word in one of the dependent propositions is enlarged by another clause, draw a line (on which you will indicate the nature of the clause) from the latter to the former, and *not* to the line running from the principal member.

The sign + may be used to signify and. The sign − is used to signify *or*. The sign ÷ may be used to signify *but*.

Example 2.

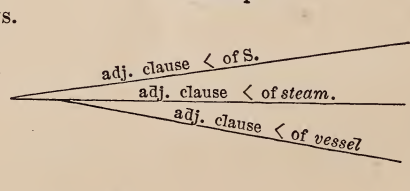


Sentence Constructed.

'Young lads often fix on some older boy whom they admire very much, and whom they imitate in every thing.'

NOTE.—The first clause is too closely connected with the principal member to take the comma.

Example 3.

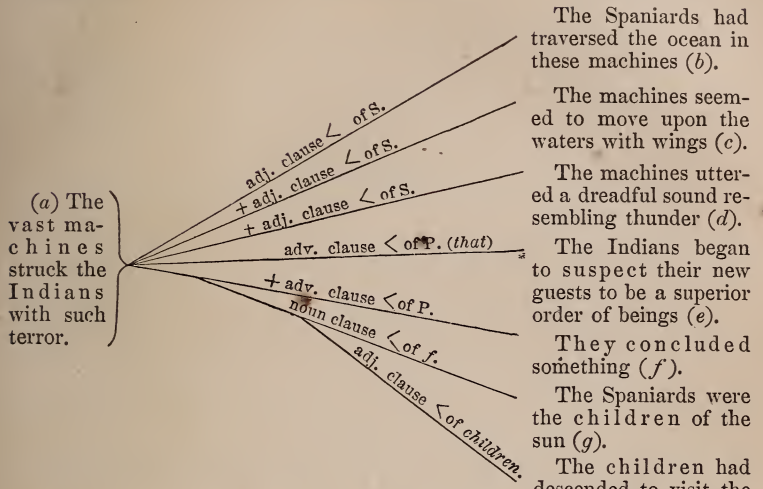


Sentence Constructed.

'Water that is heated expands into steam, which endeavors to force its way out of the vessel in which it is confined.

NOTE.—In this sentence, the clause 'that is heated' is too closely joined to 'water' to be separated from it by a comma. The relative clause 'which endeavors,' etc., is, however, separated by a comma. The last clause, 'in which it is confined,' is too closely united with the word *vessel*, in the previous phrase, to admit of separation.

Example 4.



Sentence Constructed.

'The vast machines in which the Spaniards had traversed the ocean, and which seemed to move upon the waters with wings, and uttered a dreadful sound resembling thunder, struck the Indians with such terror that they began to suspect their new guests to be a superior order of beings, and concluded that the Spaniards were children of the sun, who had descended to visit the earth.'

NOTE.—Take notice of the manner in which this sentence is punctuated.

Exercise 50.

Condense the following PROPOSITIONS *into* COMPLEX SENTENCES:

1. (*a*) The merino sheep is a native of Spain.
   (*b*) Fine cloth is made from its wool.
2. (*a*) Tea was unknown in this country a few centuries ago.
   (*b*) We could now scarcely dispense with it.
3. (*a*) The city of Rome is situated on the River Tiber.
   (*b*) The city is about sixteen miles distant from the sea.
4. (*a*) The sea-dikes in Holland are generally about thirty feet in height.
   (*b*) They are erected all along the coast.

5. (*a*) Charles V. was the most renowned of all the emperors of Germany.
   (*b*) He abdicated the throne.
   (*c*) He retired to a convent.
6. (*a*) The Spaniards were beginning to despair.
   (*b*) The eagle eye of Cortez had been keenly surveying the whole field of battle.
   (*c*) He saw where the sacred banner of Mexico was borne aloft in triumph.
7. (*a*) Cæsar might not have been murdered.
   (*b*) Suppose Cæsar had taken the advice of the friend.
   (*c*) The friend warned him not to go to the senate-house on the Ides of March.
8. (*a*) The world is of this opinion.
   (*b*) The end of fencing is to hit.
   (*c*) The end of medicine is to cure.
   (*d*) The end of war is to conquer.
9. (*a*) The heat was so great.
   (*b*) We were living in Italy.
   (*c*) We were obliged to remain in darkened rooms during several hours of the day.
10. (*a*) The lion was magnificent to behold.
    (*b*) He was standing with his cheek against the grating of his cage.
    (*c*) He was attempting to break down the obstacle.
    (*d*) This obstacle separated us.
    (*e*) He shook the wall of his cage with roars of rage.

CHAPTER IV.

THE COMPOUND SENTENCE.

1. The Compound Sentence Analyzed.

402. A Compound Sentence contains two or more Principal Propositions; as, 'Napoleon Bonaparte crossed the Alps and descended into the plains of Italy;' 'Man proposes, but God disposes.'

NOTES.

NOTE I.—A Compound Sentence may consist of two or more *principal propositions*, or it may be made up of two or more *complex* members. In the latter case, the sentence may be termed *composite compound*, but it is definite enough for our purpose to consider such a sentence *compound*.

1. All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it; and I leave off as I began, that, live or die, survive or perish, I am for the Declaration.—*Webster.*

2. The evil that men do lives after them;
   The good is oft interred with their bones.—*Shakspeare.*

NOTE II.—*Table of Conjunctions, Adverbs, and Adverbial Phrases used to connect the Propositions of Compound Sentences.*

Copulative..... { And, also, likewise, again, besides.
Moreover, further, furthermore, both....and *also.*
Not only....but, then, too (following another word).

Disjunctive.....	Either....or. Neither....nor, nor (in the sense of *and not*). Otherwise, else.
Adversative.....	But, on the other hand, but then. Only, nevertheless, at the same time. However, notwithstanding. On the one hand, on the other hand, conversely. Yet, still, for all that.
Illative.....	Therefore, thereupon, wherefore. Accordingly, consequently. Hence, whence, so then, so then, and so. For, thus.

NOTE III.—The adverbial connectives are frequently joined with a *conjunction proper* to form a connection between propositions; as, 'The town was badly defended, *and therefore* became a prey to the enemy.

NOTE IV.—The connectives of the propositions of compound sentences are frequently omitted for rhetorical effect.

MODELS OF ANALYSIS.

Example 1.

'Read this declaration at the head of the army: every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or to perish on the bed of honor.'

This is a compound sentence consisting of three principal propositions, of which the subjects and the predicates are as follow:

1. Subject 'You' [understood]; 'read this declaration [predicate].
2. sword [subject]; will be drawn [predicate].
3. vow [subject]; (will be) uttered [predicate].

*** The sub-analysis of the principal propositions may be given according to the previous models for simple sentences.

Example 2.

'The theory of the Mohammedan government rests upon the maintenance of a clear separation from the unbelievers; and to propose to a Mussulman of any piety that the Commander of the Faithful should obliterate the distinction between Mohammedans and Christians would be proposing to obliterate the distinction between virtue and vice; the notion would seem to be not merely wrong and wicked, but a contradiction in terms.'

This is a compound sentence consisting of four principal propositions:

1. The theory [S.].....rests [P.].
2. To propose that the Commander of the Faithful should obliterate the distinction [S.]..would be proposing to obliterate the distinction [P.].
3. The notion [S.]..would seem to be wrong and wicked [P.].
4. ['The notion' understood S.] ['would seem to be' understood] a contradiction [P.].
5. 'That the Commander of the Faithful should obliterate,' etc., is a dependent proposition, complement of 'to propose.'

Contracted or Elliptical Compound Sentences.

403. It often happens that different portions of a compound sentence have the same subject, or the same predicate, or the same enlargements of either, or of both. If these common elements are not repeated, the sentence is *contracted* or *elliptical.*

ILLUSTRATIONS.

1. 'God sustains and (God) governs the world.'
2. 'Either a knave (must have done this) or a fool must have done this.'
3. 'The trade winds (are permanent) and the monsoons are permanent.'
4. 'The air expands (by heat) and (the air) becomes light by heat.'
5. 'Frogs and seals live on land and on water'=to four simple sentences: 1. Frogs live on land. 2. Frogs live in water. 3. Seals live on land. 4. Seals live in water.
6. 'Men should not talk to please themselves, but (men should talk to please) those that hear them.'—*Steele.*
7. 'Stone walls do not a prison make,
   Nor (do) iron bars (make) a cage.'—*Lovelace.*
8. 'Some books are to be tasted, others (are) to be swallowed, and some few (are) to be chewed and (some few are to be) digested.'—*Bacon.*
9. 'That loss is common would not make
   My own less bitter, rather (it would make my loss) more (bitter).'—*Tennyson.*
10. 'Thrice is he armed that hath his quarrel just;
    And he (is) but naked, though (he be) locked up in steel,
    Whose conscience with injustice is corrupted.'—*Shakspeare.*
11. 'But the monarchy did not come, nor (did) the aristocracy (come), nor (did) the Church, as an estate of the realm' (come).—*Webster.*

12. 'Tis distance lends enchantment to the view,
And ('tis distance that) robes the mountains with its azure hue.'

13. A variety of contractions may be combined in one sentence, as follows:

'With every effort, with every breath, and with every motion—voluntary or involuntary—a part of the muscular substance becomes dead, separates from the living part, combines with the remaining portions of inhaled oxygen, and is removed.'

Here there are four predicates, having but one subject, and three enlargements of these predicates distinct from one another. To express the entire meaning of the sentence in separate propositions, we should have first to repeat the subject with each predicate, making four simple sentences, and then repeat each of those sentences with each of the enlargements, making twelve propositions in all.

Exercise 51.

A.

Analyze the following COMPOUND SENTENCES:

1. Men's evil manners live in brass: their virtues we write in water.
2. I love Freedom: I will speak her words; I will listen to her music; I will acknowledge her impulses; I will stand beneath her flag; I will fight in her ranks; and, when I do so, I shall find myself surrounded by the great, the wise, the good, the brave, the noble of every land.—*E. D. Baker.*
3. I have seen Freedom in history again and again; with mine own eyes I have watched her again and again struck down on a hundred chosen fields of battle.
4. I have seen her friends fly from her; I have seen her foes gather around her; I have seen them bind her to the stake; I have seen them give her ashes to the winds—regathering them again that they might scatter them yet more widely; but when her foes turned to exult, I have seen her again meet them face to face, resplendent in complete steel, and brandishing in her strong right hand a flaming sword, red with insufferable light.—*E. D. Baker.*
5. Nature has, indeed, given us a soil which yields bounteously to the hands of industry; the mighty and fruitful ocean is before us, and the skies over our heads shed health and vigor.—*Daniel Webster.*
6. We do not, indeed, expect all men to be philosophers or statesmen, but we confidently trust, and our expectation of the duration of our system of government rests on that trust, that by the diffusion of general knowledge, and good and virtuous sentiments, the political fabric may be secure, as well against open violence and overthrow as against that slow but sure undermining of licentiousness.—*Webster.*
7. No man can suffer too much, and no man can fall too soon, if he suf-

fer or if he fall in defense of the liberties and constitution of his country.

8. The arts, sciences, and literature of England came over with the settlers; the jury came; the *habeas corpus* came; the testamentary power came; and the law of inheritance and descent came also, except that part of it which recognizes the rights of primogeniture, which either did not come at all, or soon gave way to the rule of equal partition of estates among children.—*Webster.*

9. On a sudden, open fly
With impetuous recoil and jarring sounds
The infernal doors; and on their hinges grate
Harsh thunder.—*Milton.*

10. It (Bacon's Philosophy) has lengthened life; it has mitigated pain; it has extinguished diseases; it has increased the fertility of the soil; it has given new securities to the mariner; it has furnished new arms to the warrior; it has spanned great rivers and estuaries with bridges of form unknown to our fathers; it has guided the thunderbolt innocuously from heaven to earth; it has lighted up the night with the splendor of the day; it has extended the range of the human vision; it has multiplied the power of the human muscles; it has accelerated motion; it has annihilated distance; it has facilitated intercourse, correspondence, all friendly offices, all dispatch of business; it has enabled men to descend to the depths of the sea, to soar into the air, to penetrate securely into the noxious recesses of the earth, to traverse the land in cars which whirl along without horses, and the ocean in ships which run ten knots an hour against the wind.—*Macaulay's Essay on Lord Bacon.*

[*Compound Sentence of* 19 *propositions and* 163 *words.*]

B.

Change the following inverted Compound Sentences into their common order:

1. Now came still evening on, and twilight gray
Had in her sober livery all things clad.—*Milton.*

2. 'Twas in autumn, and stormy and dark was the night,
And fast were the windows and doors.—*Southey.*

C.

Supply the Ellipsis in the following Sentences:

1. But what are lands, and seas, and skies to civilized man, without society, without knowledge, without morals, without religious culture? and how can these be enjoyed, in all their extent, and all their excellence, but under the protection of wise institutions and a free government?—*Webster.*

2. Some place their bliss in action, some in ease;
These call it pleasure, and contentment these.

3. All nature is but art unknown to thee;
All chance, direction which thou canst not see;
All discord, harmony not understood;
All partial evil, universal good.—*Pope.*

4. Man never is, but always to be bless'd.—*Pope.*
5. Not a drum was heard, not a funeral note.
6. Reading makes a full man; speaking a ready man; writing a correct man.

2. Sentence-Building—Compound Sentences.

404. In working the following exercises in compound sentence building, the pupil is to proceed in the same manner as in the construction of simple and of complex sentences. The only additional fact is the connection of the principal propositions. The proper connectives to be used will be indicated in each exercise.

Punctuation of Compound Sentences.

RULE I. The rules of **Punctuation** for Simple Sentences and for Complex Sentences apply to Simple and to Complex Clauses in Compound Sentences.

RULE II. Principal propositions are generally separated by a *semicolon;* as, 'The genius making me no answer, I turned about to address myself to him a second time; but I found that he had left me.'

RULE III. When the propositions are simple, and neither of them contains a comma within itself, a *comma* may be used to separate them; as, 'Every man desireth to live long, but no man would be old.' But if the connective is omitted the *semicolon* must be used.

RULE IV. In contracted sentences, the omissions within the propositions are indicated by *commas;* as, 'To err is human; to forgive, divine.'

RULE V. The semicolon is the peculiar mark of the compound sentence. It is never used in any other kind of sentence.

MODELS OF SYNTHESIS.

Example 1.

PRINCIPAL PROPOSITIONS.	ENLARGEMENTS.
Sydney returned.	The distance was about a mile and a half [adv. <of P.]. He was on horseback [adv. <of P.]. He returned to the camp [adv. <of P.].
(cop. *and*)	He was faint with the loss of blood [adj. phrase <of S.].
He called for a drink.	+He was probably parched with thirst, owing to the heat of the weather [adj. phrase <of S.].

Sentence Constructed.—'Sydney returned *about a mile and a half on horseback to the camp*, and, *faint with the loss of blood, and probably parched with thirst, owing to the heat of the weather*, he called for a drink.'

Example 2.

Principal Propositions.	Enlargements.
The buffalo again set off.	He set off on my approach [adv. <of P.].
	He set off full tilt [adv. <of P.].
	He heaved himself forward with a heavy rolling gallop [adj. phrase <of S.].
(cop. *while*)	+He dashed with precipitation through brakes and ravines [adj. phrase <of S.].
Several deer and wolves ran.	They were startled from their coverts by his thundering career [adj. phrase <of S.].
	They ran helter skelter [adv. <of P.].
	They ran to right and left [adv. <of P.].
	They ran across the prairie [adv. <of P.].

Sentence Constructed.—'On my approach, the buffalo, heaving himself forward with a heavy rolling gallop, and dashing with precipitation through brakes and ravines, again set off full tilt, while several deer and wolves, startled from their coverts by his thundering career, ran helter skelter, right and left, across the prairie.'

Note.—Observe the peculiar use of the conjunction *while*. Though *while* is ordinarily a subordinate connective, it is here a co-ordinate connective, being equivalent to *and at this time*. In like manner, *when* is a co-ordinate connective when it means *and at this time*, and *where* is so also when it means *and at this place*.

Example 3.

Principal Propositions.	Enlargements.
A meteor shot.	The meteor was little [adj. <of S.].
	The meteor was blazing [adj. <of S.].
	It shot at this moment [adv. <of P.].
	It shot like a glowing coal of fire [adv. <of P.].
	It shot across the glen [adv. <of P.].
(cop.)	It was the first time I had seen it [adv. <of P.].
I saw that gem.	I saw it with admiration and astonishment [adv. <of P.].
	The gem was resplendent [adj. <of comp.].
	The gem was living [adj. <of comp.].
	It was the humming-bird [adj. <by apposition of P.].

Constructed Sentence.—At this moment a little blazing meteor shot across the glen like a glowing coal of fire, and, as it was the first time that I had seen that

resplendent living gem, the humming-bird, I saw it with admiration and astonishment.

Example 4.

Principal Propositions.	Enlargements.
I did not choose to trust the sea again.	
(advers. *but*)	
I preferred a mode.	It was another mode [adj. < of comp. of P.].
(illat. *therefore*)	It was a mode of living [adj. phrase < of P.].
I applied to a nurseryman near me.	
(cop.)	
I was received.	I was to be a day laborer [pred. nominative, comp. of P.].

Constructed Sentence.—'I did not choose to trust the sea again, but preferred another mode of living; I therefore applied to a nurseryman near me, and was received as a day laborer.'

Note.—Observe the mode in which this sentence is punctuated. There is so close a connection between the member, 'I did not choose,' etc., and 'but preferred,' etc., that the comma is sufficient separation. The succeeding member, 'I therefore applied,' etc., is, however, so dissevered in sense as to require the semicolon. The last member is fenced off by the comma.

Exercise 52.

Construct Compound *Sentences out of the following principal Propositions and Enlargements:*

	Principal Propositions.	Enlargements.
1.	A crocodile infested the banks of the Nile.	Its size was prodigious [adj. phrase < of S.].
		Its fierceness was uncommon [adv. phrase < of S.].
	(cop.)	
	It spread desolation.	The desolation was through all the neighboring country [adv. phrase < of P.].

	Principal Propositions.	Enlargements.
2.	The miner finds corals.	He finds them in his subterranean explorations [adv. phrase < of P.].
		They are imbedded in the rocks [adj. phrase < of comp. of P.].
	(illative, *so that*)	In the bowels of the earth [adj. phrase < of 'rocks'].
	Fossil remains have no connection.	The connection is not a necessary one [adj. < of comp. of P.].
		It is a connection with the present distribution of sea and land [adj. phrase < of comp. of P.].

	Principal Propositions.	Enlargements.
3.	The sentinels were wedged in. (cop.)	1. They were wedged in amongst the crowd [adv. phrase < of P.].
		2. Who endeavored to prevent the people from trespassing on the parapet [adj. clause < of S.].
	An officer was compelled to retire. (illative, *for.*)	3. He was compelled to retire rapidly [adv. < of P.].
		4. Who ordered the sentinels to drive the people down with their bayonets [adj. clause < of S.].
		5. He ordered the sentinels not very prudently on such an occasion [adv. phrase < of P. of 4].
	The people would not be debarred from gazing.	6. Until the last moment [adv. phrase < of P.].
		7. Upon the hero [adv. phrase < of *gazing*].

5. Principal Propositions and Enlargements.

A. We prepare to meet the blow.
(cop.)
B. We think to ward off the blow.
(dis. conj. or)
C. We think to break the force of the blow.
1. When the blow is coming [adv. < of P. of A, B, C].
D. We arm ourselves with patience to endure.
2. What can not be avoided [noun-clause, object of 'to endure'].
E. We agitate ourselves with fifty needless alarms about it.
F. But the pang is over.
(cop.)
G. And the struggle is no longer necessary.
3. When the blow is struck [adv. clause of time, < of F, G].
(cop.)
H. We cease to harass ourselves more about the blow.
4. Than we can help [adv. clause of comparison].

Contraction and Expansion of Sentences.

405. In addition to the exercises previously given in the analysis and in the construction of sentences, it will be found both a pleasing and a profitable drill to contract complex sentences into simple ones, and compound sentences into complex sentences.

406. By a little artifice, a compound sentence may be recast into a complex sentence, and the complex sentence again may be worked down into a simple sentence, while in each substantially the same idea is expressed.

ILLUSTRATIONS.

'The sea spent its fury, and then it became calm.'

EXPLANATION.—This is a compound sentence. It consists of two principal propositions connected by '*and.*' You will notice that each proposition has, so to speak, the same rank.

The plan for converting this compound sentence into the complex form is to reduce the rank of one of the principal propositions by turning it into a clause introduced by a connective that will cause it to hang or depend on the other. Doing this, we have the following complex sentence:

'The sea became calm when it had spent its fury,' or,
'When the sea had spent its fury it became calm.'

EXPLANATION.—These are complex sentences. You will notice that what was originally a principal proposition, 'the sea spent its fury,' appears now in the form of a *clause* introduced by the connective adverb 'when,' and that this adverb *subordinates* it to the remaining principal proposition.

The plan for reducing this complex sentence to the form of a simple sentence is to boil down the clause into a *phrase.* [Re-read the definition of a phrase, ¶ 364, and remember that a phrase can have neither subject nor predicate.] Condensing the clause into a phrase, we have the following simple sentence:

'The sea, having spent its fury, became calm,' or,
'Having spent its fury, the sea became calm,' or,
'The sea became calm, having spent its fury.'

EXPLANATION.—These sentences fully answer to the definition of a simple sentence, each having but one subject, '*sea,*' and but one predicate, '*became calm.*' 'Having spent its fury' is a phrase introduced by the participle 'having spent.'

407. Substantially the same idea is expressed in each of these sentences; but notice the different effect of the several ways of putting the idea.

408. In the compound sentences we have two principal propositions on the same level and of equal importance. In the complex form, one of the propositions is reduced to the level of a mere attendant circumstance, 'when it had spent its fury,' while the proposition, 'the sea became calm,' stands out in bold relief, and is the leading statement.

409. In the simple form, the attendant circumstance is still further reduced in importance by ceasing to be a proposition at all, and by becoming a mere adjective phrase.

The varying effect produced by these changes may be compared to the foreground, middle ground, and background of a picture.

410. EXPANSION is the reverse of contraction.

ILLUSTRATION.

'*At the conclusion* of the battle, the commander began to estimate his loss'—simple sentence.

'*When the battle was concluded*, the commander began to estimate his loss'—complex sentence.

'The battle had been concluded, *and* then the commander began to estimate his loss'—compound sentence.

411. There are various minor ways of treating a series of sentences so as to put them in better shape. The following paragraph will illustrate some of these:

The lion is found in Africa. The lion is found in Asia. During the day the lion slumbers in his retreat. Night sets in. The lion then rouses himself from his lair. The lion then begins to prowl. In general, the lion waits in ambush. The lion sometimes creeps toward its victim. The lion seizes its victim with its powerful claws.

Combined thus:

The lion is found in Africa and Asia. During the day he slumbers in his retreat; but when night sets in he rouses himself from his lair and begins to prowl. In general, he waits in ambush. Sometimes, however, he creeps toward his victim, and seizes it with his powerful claws.

Exercise 53.

A.

Contract the following COMPOUND SENTENCES *into* COMPLEX SENTENCES, *and then, if possible, into Simple Sentences:*

1. The light infantry joined the main body, and the British troops retreated precipitately into Boston.
2. He was a worthless man, and he could not command the respect of his neighbors.
3. Egypt is a wonderfully fertile country, and it is annually overflowed by the River Nile.
4. The earth is round, and no one doubts it.
5. The house was very large, and consequently there was little comfort in it.

B.

Contract the following Complex Sentences into Simple Sentences:

1. Socrates proved that virtue is its own reward.
2. When morning began to dawn, our ship struck on a sunken reef near the rock-bound coast.
3. It may be easily shown that the earth is round [the rotundity of].
5. It is generally believed that the soul is immortal.

C.

Expand the following Simple Sentences into Complex Sentences:

1. Quarrelsome persons are disagreeable.
2. The ancients believed the earth to be the centre of the universe.
3. With patience, he might have succeeded.
4. The utility of the telegraph is evident to all.
5. The manner of his escape is a profound mystery.

D.

Contract the following Paragraphs into Complex Sentences:

NOTE.—Use proper conjunctions and relatives, and do not let the word *and* recur too often.

1. England abounds in fine pastures.
   England abounds in extensive downs.
   These pastures and downs feed great numbers of sheep.
2. The Highlanders were composed of a number of tribes.
   These tribes were called clans.
   Each clan bore a different name.
   Each clan lived upon the lands of a different chieftain.
3. The cuckoo builds no nest for herself.
   She lays in the nests of other birds.
   She does not lay indiscriminately in the nests of all birds.
4. The pitcher-plant is a native of the East Indies.
   The pitcher-plant has mugs or tankards.
   These are attached to its leaves.
   They hold each from a pint to a quart of very pure water.
5. A young girl had fatigued herself one hot day.
   It was with running about the garden.
   She sat herself down in a pleasant arbor.
   She soon fell asleep.
6. Steel is made.
   It is made by heating small bars of iron with charcoal.
   Or by heating them with bone and horn shavings.
   Or with other inflammable substances.
   By this heating the metal acquires a finer grain.
   It acquires a more compact texture.
   It becomes harder.
   It becomes more elastic.
7. Augustus Cæsar has been called a great prince.
   Louis XVI., of France, has been called a great prince.
   But, deprive both of their crown,
   They will both dwindle into obscure characters.
   They will both dwindle into trivial characters.
8. Beyond the Mississippi are vast prairies.
   These prairies are covered with grass.
   Great herds of buffalo roam over these prairies.
   Great herds of deer roam over these prairies.

E.

Throw each series of SIMPLE *Sentences into one* EXPANDED *Sentence.*

NOTE.—The sentences made must be Simple, *i. e.*, they must have but one finite verb.

1. The boy fell. The boy was little. It was a ditch he fell into. The ditch was dry. It was this morning that he fell in.

2. The river overflowed. The river was the Thames. The banks were overflowed. It was in November. It was on the 15th of that month. On both sides it was overflown.

3. A boy came. The boy was pretty. He was little. He was blue-eyed. He had rosy cheeks. It was his mother he came to. The boy had a rabbit. It was a young one. It was white. It was lop-eared. He carried it in his pinafore.

4. Leonidas died. Leonidas was a king. He was King of Sparta. Three hundred of his countrymen died with him. They died like heroes. It was at Thermopylæ they died. They died to defend their country. They were defending their country against the Persians.

5. John signed. John was a king. It was a document called Magna Charta that he signed. John was afraid of his barons. He did not care about liberty. He signed it at Runnymede. Runnymede is on the Thames. It is not far from Windsor.

6. The boy wrote. He was a good boy. He wrote a letter. He wrote to his father. He wrote from school. He wrote on his birthday. It was a long letter. He wrote it early in the morning. He wrote it before breakfast.

F.

Employ the methods of Contraction and the various minor ways spoken of in ¶ 411, *so as to reduce the Sentences of the following Paragraphs into better shape:*

1. The polar bear is of a white color. It is found in the arctic regions. It leads almost entirely an aquatic mode of life in these regions. Its body is long. Its head is flat. Its muzzle is broad. Its mouth is peculiarly small. The paws are very large. They are covered on the under side with coarse hair. From the coarse hair it derives security in walking over the slippery ice. The fur is long. The fur is woolly. It is of fine texture. It is of considerable value.

2. A crow was ready to die with thirst. He flew with joy to a pitcher. He saw the pitcher at a distance. He came up to it. He found the water very low. With all his stooping he was unable to reach it. Upon this he attempted to break the pitcher. He attempted to overturn it. His strength was not sufficient to do either. At last he saw some pebbles at hand. He dropped a great many of them into the pitcher. He dropped them one by one. In this way he raised the water up to the brim. He quenched his thirst. Learn a lesson from this. Skill succeeds. Patience succeeds. Force often fails.

3. A traveler was pursuing his way along a narrow road. The road was bordered on the one hand by a steep hill. It was bordered on the other by

the River Ganges. All at once he saw a grim-looking tiger. It was rushing down the hill-side toward him. In order to escape the ravenous beast, he was on the point of plunging into the river. At that moment a crocodile popped up his head above the water. The traveler was overcome with horror. He sank to the ground. At the same instant the tiger made a great spring. It fell between the jaws of the crocodile. The crocodile dispatched the formidable beast. During the struggle the man escaped.

Miscellaneous Exercises in Sentence-Building.

A.

Vary the expression in the following Simple Sentences:

Ex. Of all countries in the world, Arabia produces the most beautiful horses.

1. *No country in the world can compete with Arabia for the beauty of its horses.*

2. *For the production of beautiful horses Arabia carries away the palm from all other countries in the world.*

3. *The horses reared in Arabia excel in beauty those of any other country in the world.*

1. The elephant surpasses all land-animals in size and strength. 2. The young of all animals receive pleasure simply from the exercise of their bodily faculties. 3. A boundless and extraordinary prospect opened from the summit of the great Pyramid. 4. The size of the largest mountain is very trifling compared to the whole earth. 5. Our woolen dress is the product of the joint labor of a great many workmen. 6. The mariner's compass does not seem to have been used for navigation in Europe before the year 1420. 7. Persuasion has ever been deemed better than force. 8. The warm climate of Ceylon is tempered by the sea-breezes. 9. The whole community of bees pays the most respectful attention to the queen.

B.

Compose Simple Sentences out of the following Statements:

Ex. (1.) James Watt died on the 25th of August, 1819.
(2.) This event took place at Heathfield, near Birmingham.
(3.) Watt had a seat at Heathfield.
(4.) Watt was the great improver of the steam-engine.
(5.) He was eighty-four years of age.

James Watt, the great improver of the steam-engine, died on the 25th of August, 1819, *at his seat of Heathfield, near Birmingham, in the eighty-fourth year of his age.*

1. The Turks assaulted Constantinople.
The assault took place by sea and land.
The assault took place at daybreak.
The customary signal of the morning gun was omitted.

2. Our little habitation was situated at the foot of a sloping hill.
A beautiful underwood sheltered it behind.
A prattling river ran before it.
A meadow was on one side.
A green was on the other.

3. The Federalists secured the election of John Adams.
   Washington refused to be re-elected President.
   Adams was a leading member of the Federalist party.
   He was already distinguished by his political services during the Revolution.
4. The Russians were advancing on their left to the brow of the hill.
   Their pace was an easy gallop.
   They were evidently picked soldiers.
   Their light blue jackets were embroidered with silver lace.
5. We descried a herd of buffaloes.
   The herd was about two miles distant.
   We cast our eyes about the surrounding waste.
   The herd was quietly grazing near a small strip of bushes.
6. The crew got safe to land.
   The land was a desolate and barren island.
   The crew had been enduring extreme suffering for three weeks.
   Their suffering was unrelieved even by hope.
7. The great battle of Lutzen ended in victory to the Swedes.
   The date of the battle was the 6th of November, 1662.
   The leaders were Wallenstein and Gustavus.
   The Swedes gained the victory at the expense of the life of their heroic king.
8. William Tyndale printed the first edition of the New Testament in English.
   Tyndale was an accomplished linguist.
   Tyndale had conceived the design of translating the Scriptures.
   This translation was printed at Antwerp.
   Its date was the year 1526.

C.

Alter the following SIMPLE *Sentences into* COMPOUND:

Ex. Having crossed the Alps, I can quite corroborate your opinion.
I have crossed the Alps, and can quite corroborate your opinion.

1. The Rhone, flowing into the Lake of Geneva, emerges from it at the town of that name.
2. The cadi having caused each plaintiff to repeat the story, neither varied one jot from his original statement.
3. In consequence of his carefulness and devotion to the interest of his employers, he rapidly rose in his profession.
4. After a thousand years of fruitless effort, the source of the Nile has only of late been discovered by Livingstone.
5. During the storm of the following night the vessel sank.
6. Overcome with fatigue, the weary traveler sank down to rest.
7. By diligent and persevering exertion, the young artist at length accomplished his design.
8. The coral insect, barely possessing life, is hourly creating habitations for man.
9. Robinson Crusoe was very much surprised at seeing the print of a man's foot in the sand.

D.

Combine the following Elements, *each set into* a Compound *Sentence:*

Ex. The captain had a large piece of boiled meat by him.
The captain withheld his aid.
This selfishness was detestable.

The captain had a large piece of boiled meat by him, but with detestable selfishness he withheld his aid.

1. He possessed quick perceptions.
He observed accurately.
He was able to place his right hand on the right animal.
He did so without hesitation.

2. Pope was not content to satisfy.
He desired to excel.
He therefore always endeavored to do his best.
He did not court the candor of his reader.
He dared his judgment.
He expected no indulgence from others.
He showed none to himself.

3. Steam has increased indefinitely the mass of human comforts.
Steam has increased indefinitely the mass of human enjoyments.
Steam has rendered cheap the materials of wealth and prosperity.
Steam has rendered accessible the materials of wealth and prosperity.
It has done so all over the world.

4. The river passes through the populous cities.
The river passes through the busy haunts of men.
It tenders its services on every side.
It becomes the ornament of the country.
It becomes the support of the country.

5. Ivanhoe extricated himself from his fallen horse.
Ivanhoe was soon on foot.
He hastened to mend his fortune with his sword.
His antagonist rose not.

6. In Paris the Templars had got possession of a tract of ground.
This tract was equal to one third of the whole city.
They covered it with towers.
They covered it with battlements.
Within the fortress they lived a life of most luxurious self-indulgence.
The fortress was unapproachable.

7. After a few rounds the columns of the square became broken.
The columns wavered to and fro.
They broke.
They fled over the brow of the hill.
They left behind them six or seven distinct lines of dead.
These lines lay very close to each other.
These lines marked the passage of the fatal messengers.

8. The electric telegraph was invented by Professor Morse.
Professor Morse was an American.
The telegraph has greatly facilitated business.
It has done so by bringing all parts of the world into communication.

E.

Alter the following SIMPLE *and* COMPOUND *Sentences into* COMPLEX:

Ex. 1. I never saw so pleasing a bird.
I never saw a bird that pleased me so.

2. The Jordan rises in Lebanon and flows into the Dead Sea.
The Jordan, which rises in Lebanon, flows, etc.

1. I suppose the birds to be sand-pipers. 2. In getting down the bank to reach one of them, I heard something plunge into the water near me. 3. A body consisting of any one substance can not be decomposed. 4. In collecting honey, bees do not confine themselves solely to flowers. 5. The moisture in the upper regions being cooled down, the water falling from it solidifies. 6. The mode of ascent has been frequently described, and yet it does not appear to be generally understood. 7. The extent of their contemplated procedure against the monarchy can never be known, Pym and Hampden having died early. 8. The amalgamation of race was carried on in the East, and not less so in the West. 9. Gesler, to try the temper of the Swiss, set up the ducal hat of Austria on a pole in the market-place of Altdorf.

F.

Combine the STATEMENTS *in each Paragraph into a* COMPLEX *Sentence:*

Ex. They resolved upon making a couple of lances to defend themselves against the white bears.
They did not know how to procure arrows at present.
The white bears are far the most furious of their kind.
They had great reason to dread their attacks.

Not knowing how to procure arrows at present, they resolved upon making a couple of lances to defend themselves against the white bears, far the most ferocious of their kind, whose attacks they had great reason to dread.

1. Out of this clay they found means to form a utensil.
This utensil might serve for a lamp.
They proposed to keep it constantly burning with the fat of animals.
They might kill the animals.
2. Washington was sometimes engaged in labors.
The children of wealthy parents would now account these labors severe.
He thus acquired firmness of frame.
He thus acquired a disregard of hardship.
3. Tin is a metal.
Ancient Britain was most famous for tin.
The Phœnicians were first induced to visit Britain for tin.
4. More than half a century ago, London began to be lighted with gas.
This was the first attempt to introduce it into the streets and buildings of a city.
One or two inhabitants had so lighted their houses some years earlier.
5. A little fern pushed her head through the ground.
This was on a bright May morning.

The fern was ready to begin unrolling her head.
She first looked around.
This course became a wise fern.

6. He spoke to the king like a rough man.
I think this myself.
He was a rough, angry man.
He did nothing more.

7. Coal in particular was never seen except in certain districts.
Coal was produced in certain districts.
Coal could be carried by sea to certain districts.
Coal was indeed always known in the south of England by the name of sea-coal.

8. Certain species of quadrupeds are provided with soft glossy coverings.
These coverings bear the name of fur.
It is chiefly the smaller species of quadrupeds.
These coverings are found in the greatest perfection in the coldest countries.
They are most wanted in such countries.

9. The ingenuity of man has made a lever of the wind.
The lever spares him an immensity of toil.
This lever is applied to machinery.

10. The Spaniards were surrounded by many of the natives.
The Spaniards were thus employed.
The natives gazed with silent admiration upon their actions.
They could not comprehend these actions.
They did not foresee the consequence of these actions.

G.

Construct a NARRATIVE *out of the following facts, introducing the several kinds of Sentences:*

Cotton.

Cotton is a white substance. Cotton grows in the seed-pod of a plant. It is gathered from the pod. It is cleaned out from the seed. It is sent to the manufacturer. The manufacturer makes it by the help of machinery into thread or yarn. He also makes it into cloth. Cotton is used very extensively as material for clothing. Its combination of warmth and lightness fits it for a great variety of climate. Its cheapness brings it within reach of the poorest. It is grown largely in India and Egypt. The finest kind is obtained from America.

Iron.

Iron may be said to be the most useful of metals. It is employed in all the more important processes of human labor. We are largely dependent on it for carrying on the business of life. We are largely dependent on it for enjoying the comforts of life. The plow is made of iron. We turn up the ground with the plow. Boilers are made of it. We prepare our food in boilers. Pens are made of it. We write with pens. Railways are made of it. We travel on railways. Iron is employed in three states. *Cast-iron* is so called from being cast in moulds. Cast-iron is used for railing, pots, and grates. *Wrought-iron* is so called for being wrought by the hammer. This

process gives it greater consistency. Wrought-iron is used for railways. Wrought-iron is used for all articles where toughness is required. *Steel* is iron tempered so as to become very hard and fine. Steel is used for edged tools and fine instruments. The most useful metal is also the most abundant. This is a happy circumstance that Britain abounds in iron. The principal mines are in Staffordshire, Wales, and the west of Scotland.

The Wind and the Sun.

A dispute once arose between the wind and the sun which of them is the stronger of the two. They agreed to decide it by this consideration. One of them would sooner make a traveler lay aside his cloak. He was to be accounted the more powerful. The wind blew a blast with all its might and main. This blast was cold as a Thracian storm. This blast was fierce as a Thracian storm. He blew stronger. The traveler wrapped his cloak closer about him. He grasped it tighter with his hands. The sun then broke out. With his welcome beams he dispersed the vapor. With his welcome beams he dispersed the cold. The traveler felt the genial warmth. The sun shone brighter and brighter. The traveler sat down. The traveler was overpowered with the heat. The traveler cast his cloak on the ground.

PART IV.

ENGLISH COMPOSITION.

'Grammar is a means; composition, the end.'—*Angus.*

I. Suggestions for Teachers.

There are few things that are more difficult to teach successfully than is composition-writing. After the pupil has acquired some knowledge of grammatical forms, and some skill in analyzing sentences, the art of composing still lies beyond.

The good old-fashioned way of requiring scholars "to write a composition once a month," on random subjects chosen by themselves, does not tend to give great skill "in the art of writing the English language." It is certain that every child leaving public school at thirteen years of age ought to be able to write at least a business letter neatly and correctly, if not elegantly; it is equally certain that comparatively few pupils can do this.

The art of teaching elementary composition-writing can not well be reduced to any very definite rules. It will depend to a very great extent on the good sense and the tact of teachers in adapting simple exercises to the capacity of the pupils under instruction.

The following suggestions may prove of some practical value:

Direction I.—Train pupils to correct one another's compositions.

Undoubtedly one reason why so few composition exercises are required in school is the drudgery of correcting them. A teacher having a class of say forty scholars can not carefully correct one set of exercises in less than five or six hours, and of all tasks that of correcting the compositions of beginners is the most thankless. By allowing the members of a class to interchange their exercises, the whole work of correcting and criticising may, under the direction of the teacher, be done in the school-room in half an hour. To any pupil, reading, correcting, and criticising the composition of a schoolmate will be quite as valuable a drill as the original labor of writing one. The first attempts may be rather awkward, but after a few trials the corrections will be definite enough for all practical purposes.

Direction II.—Require pupils to rewrite every corrected composition.

Direction III.—After the rewritten composition is criticised, it should be copied a third time.

But little attention will be paid to corrected errors unless the pupil is made to rewrite the exercise. For the sake of avoiding this extra labor, pupils will soon learn to write with care.

Direction IV.—Show your pupils how to divide a composition into paragraphs, and require them to put every exercise into paragraphs.

Direction V.—Require pupils to carefully punctuate compositions, at least to the extent of using periods and commas.

Direction VI.—If you would have pupils acquire either readiness or skill in the use of written language, require them to write some kind of a composition at least once a week; or, better still, a short exercise twice a week.

Direction VII.—As a general rule, assign and explain some subject, and require the whole class to write upon it.

Direction VIII.—Do not select abstract subjects for beginners.

Direction IX.—Never assign a subject that the pupils know nothing about.

Direction X.—For a few months the work of any class not trained to write should consist of exercises in writing from memory short stories out of the Readers, in writing abstracts of history or geography lessons, in writing imaginary letters, in writing simple descriptions of familiar scenes or objects, and in converting poetry into prose. Occasionally the pupils should be allowed to select their own subjects, and to exercise their own imagination and taste in their own untrammeled manner.

II. Suggestions for Pupils.

Direction I.—When your subject is assigned, think it over carefully, and map out in your mind some kind of a plan.

Direction II.—Do not attempt to write on a subject that you know nothing about.

Direction III.—Do not run together a string of propositions

connected by conjunctions and relative pronouns into long, straggling sentences, but, as a general thing, write short sentences, each expressing a complete thought. And whenever you have written a very long and involved sentence, break it up into two or three brief and clear sentences.

Direction IV.—Do not use several words to convey what may be expressed by one word.

Direction V.—After you have written the first draft of your exercise, go carefully over it, correct, cross out, interline, condense, and then recopy it.

Direction VI.—In correcting, examine in reference to the following points:

1. Spelling.
2. Capital letters.
3. Correct use of words.
4. Grammatical construction.
5. Punctuation.
6. Division into paragraphs.
7. Condensation; strike out every word, phrase, and clause that you can without destroying the thought to be expressed.

Direction VII.—Whenever you make any marked change, or any new turn in the thought to be expressed, denote it by a new paragraph.

Direction VIII.—Acquire the habit of punctuating your sentences as you write them.

Direction IX.—Whenever you find much difficulty in completing a long sentence, you may be certain that you do not clearly understand what you want to express.

Direction X.—If you find great difficulty in writing about any particular subject, you may be certain that you do not clearly understand it.

Direction XI.—The greatest charm of all writing is *naturalness;* hence do not be afraid to express your own thought, so far as matter goes, just as you would speak it out to a friend.

Direction XII.—Never delay beginning your composition until the day on which you are required to have it; if you do so, your exercise will in all probability be a failure.

3. Review of Capitalizing and Punctuation.

Cardinal Rule.

☞ *To the Pupil.*—Commit this rule to memory, and practice it till its application becomes as natural to you as breathing.

Begin every declarative sentence with a capital letter, and close it with a full stop.

Capitals.

Write every Proper Name, and every adjective derived from a Proper Noun (as English, American), *with an initial capital.*

Write the pronoun I *in a capital.*

When you introduce a direct quotation in a sentence (that is, when the *very words* of the speaker or writer are given), *begin the quotation with a capital.*

Commas.

Mark off co-ordinate words and phrases—such as the words in a string of nouns, adjectives, or verbs—by means of commas; as, May she reign over a free, a happy, and a religious people.

> The boast of heraldry, the pomp of power,
> And all that beauty, all that wealth e'er gave.

Mark off adverbial phrases at the beginning of sentences by commas; as, On the following morning, Napoleon attacked the enemy.

Mark off participial phrases, and independent and appositional constructions, by commas; as, Relying on promised aid, Paul Jones attacked the Serapis. Mr. President, I did not intend to speak this evening. Paul, the apostle of the Gentiles, was born at Tarsus.

Mark off parenthetical clauses by commas; as, The project, it is certain, will succeed.

Mark off the clauses of a loosely-connected compound sentence by commas; as, This rumor runs through the crowd in a moment, and fills them with dismay.

As a general thing, mark off the subordinate propositions in complex sentences by commas; as, In a moment ten thousand persons, who crowded the great hall, replied with a shout.

Mark off independent adverbs and conjunctions—such as HOWEVER, MOREOVER, BESIDES, INDEED, LASTLY, CERTAINLY—*by commas.*

Finally, DO NOT USE THE PEPPER-BOX OF COMMAS TOO FREELY.

Semicolons.

Separate by semicolons the members of a loosely-connected compound sentence, especially members that hinge on a 'but.' Straws swim on the surface; but pearls lie on the bottom.

Separate by semicolons the different propositions that are strung together, without connectives, into a compound sentence. The pride of wealth is contemptible; the pride of learning is pitiable; the pride of dignity is ridiculous; but the pride of bigotry is insupportable.

OBSERVATION.—Many authors would very properly make each of these propositions an independent sentence, and put full stops after each.

The Colon.

Probably the pupil will rarely have occasion to use the colon, so he need not puzzle his head about the niceties of its use.

The Dash.

The dash is used to denote abruptness, to show that a significant pause is intended, or an unexpected change in the sentiment; as, Here lies the great—false marble, where?
Nothing but sordid dust lies here.

Who sometimes counsel taks't, and—sometimes tea.

☞ The less the young writer employs the dash in his early compositions, the better.

The Parenthesis.

The parenthesis is used to inclose words that do not enter into the construction of the sentence, but that are inserted for explanation or for reference; as, "Your honor," continued Trim, "might sit in your arm-chair (pointing to it) this fine weather."

OBSERVATION.—The dash very easily takes the place of the parenthesis. The young writer will do well to employ the parenthesis as little as possible. It is often only a lazy mode of doing what would have been done better in a regular sentence, with some little alteration of the construction.

Point of Interrogation.

Use this mark at the end of a question; as, Where are you?

This mark must not be employed when it is only said that a question was asked; as, 'She inquired where I lived.' The interrogative form might be employed thus: She said to me, "Where do you live?"

OBSERVATION.—Note in the last sentence that 'Where do you live?' is introduced as a direct quotation, and hence the first word has an initial capital.

Point of Exclamation.

This mark, sometimes called the note of admiration, *is used to emphasize a sentence expressing strong or sudden feeling.* Hence most interjectional words and phrases take this mark; as, How noble an action! Alas! poor Yorick!

Observation.—Silly letter-writers sometimes stand up three or four of these marks after a single sentence—genuine 'notes of admiration' of their own conceit. Look through twenty pages of a pure and powerful writer like Macaulay, and see if you can find one of these signs of the forcible-feeble.

Quotation Marks.

Inverted commas, either single or double, *are used to inclose a word, phrase, or sentence that is quoted, or to mark that you are using the very words of a speaker;* as, "What a wonderful piece of work is man!" exclaims Shakspeare.

If the quotation is interrupted by an expression of the 'said he' sort, each part of the quotation is inclosed by the marks of quotation, and the interrupting expression is fenced off by commas; as, "I have lived," said the old man, "a great many years in poverty."

General Observation.—From these rules you see that punctuation, leaving out its niceties, is really not a difficult matter at all. There is no set way of punctuating. If one has a method founded on sense, and is consistent with this method, no more can be asked. However, if you begin every sentence with a capital letter, end it with its appropriate terminal mark, and separate by commas those obviously separate parts that you would divide by slight pauses in speaking, your punctuation will not be very bad. When you have learned this much, all the rest will come to you by practice.

4. Outline of Exercises in Composition-Writing.

Combine the Sentences in the following Paragraphs so as to form a connected Narrative:

Exercise I.

An old man was on the point of death. He called his sons to his bedside. He ordered them to break a bundle of arrows. The young men were strong. They could not break the bundle. He took it in his turn. He untied it. He easily broke each arrow singly. He then turned toward his sons. He said to them, Mark the effect of union. United like a bundle, you will be invincible. Divided, you will be broken like reeds.

One way of combining.

An old man on the point of death called his sons to his bedside, and or-

dered them to break a bundle of arrows. The young men, though strong, being unable to do so, he took the bundle in his turn, untied it, and easily broke each arrow singly. Then turning toward his sons, he said to them, Mark the effect of union. United like a bundle, you will be invincible; divided, you will be broken like reeds.

Another mode of combining.

An old man, being on the point of death, called his sons to his bedside, and ordered them to break a bundle of arrows. Strong as they were, they were unable to break this bundle; so he took it in his turn, and, having untied it, easily broke each arrow singly. Turning toward his sons, he said to them, "United, you can not be overpowered; divided, you will be broken as easily as reeds."

NOTE.—No two scholars will hit upon exactly the same form of expression. Pupils must try to combine in their own way.

Exercise II.

Early History of France.

France was anciently called Gaul. It was conquered by Julius Cæsar. After that the inhabitants adopted the manners of the Romans. Gaul was next invaded by the Franks. They were of German origin. From these people the country derives its present name. Pharamond was king of the Franks. He was the founder of the French monarchy. Clovis was a still more famous warrior. He made Paris his capital. Before his time the Franks were pagans. Clovis embraced Christianity. Charlemagne was the greatest of the Carlovingian kings. He lived between the eighth and ninth centuries. He made conquests in Germany, Spain, and Italy. He founded the temporal power of the Pope.

One way of combining.

After France, which was anciently called Gaul, was conquered by Julius Cæsar, the inhabitants adopted the manners of the Romans. The Franks, a people of German origin, next invaded Gaul, and from them the country derived its present name. Pharamond, king of the Franks, was the founder of the French monarchy. Clovis, one of his successors, and a still greater warrior, embraced Christianity, and made Paris his capital. Before his time the Franks were pagans. Charlemagne, the greatest of the Carlovingian kings, made conquests in Germany, Spain, and Italy, and founded the temporal power of the Pope. He lived between the eighth and ninth centuries.

Exercise III.

The Hot Springs of Iceland.

Hot springs abound in Iceland. The most celebrated are the Geysers. They lie in gently sloping ground at the foot of a hill, in a tract filled with numerous hot springs. The columns of steam from these springs rise into the atmosphere. They may be seen at the distance of miles. Near this tract rises a large circular mound. This mound is formed by the depositions of the Great Geyser, an intermitting fountain. This fountain throws out water at certain intervals. The diameter of the basin is fifty-six feet in one direction. It is forty-six in another. There is a pipe in the centre seventy-eight feet in depth, with a diameter of from eight to ten feet. From this pipe columns of hot water are projected with amazing velocity. The columns are sur-

rounded by steam. They rise as high as seventy feet. These jets are accompanied by loud reports. They resemble the discharge of a park of artillery.

Exercise IV.

The Battle of Hastings.

Harold was at York celebrating his victory over the Norwegians. A messenger came in haste to tell him that William had landed on the southern coast. He had planted his banner on English ground. Harold marched toward the south with his victorious army. He published on his way an order that all the nobles should arm their forces. They were to repair with them to London. The men of the west came without delay. The men of the north were more tardy on account of the distance. There was, nevertheless, reason to believe that the English king would in a few days be surrounded by a hundred thousand men. He could not restrain his eagerness to come up with the invaders. He wished to chastise them. They were committing the most cruel ravages upon the defenseless natives. He did not wait for these re-enforcements. This precipitancy of Harold was his ruin. He staked all on a decisive engagement. He should have worn out the invading army by delay, and a harassing system of warfare. He came up with the Normans at Hastings. His force was inferior. The battle was long and desperate. William was a skillful general. All his energies were thoroughly taxed. He was on the very brink of ruin. His foresight and craft proved too much for the headlong courage of the Anglo-Saxons. Their king fell pierced by an arrow. The Normans finally remained masters of the bloody field.

Exercise V.

Anecdote of Frederick the Great.

One day Frederick, king of Prussia, rang the bell. Nobody came. He opened the door. He found his page asleep in an arm-chair. He advanced toward him. He was going to awake him. A letter was in the page's pocket. The king perceived it. He was curious to know what it contained. He took it. He read it. It was a letter from the mother of the young man. She thanked him for sending a portion of his wages to comfort her in her distress. The king read the letter. He took a purse of ducats. He slipped it with the letter into the page's pocket. He returned safely to his chamber. A short time afterward he rang very loud. The page awakens. He comes to the king. "You have slept well," says the king. The page endeavors to excuse himself. In his confusion he puts his hand into his pocket. He feels the purse. He draws it out. He is overwhelmed with grief and astonishment. He turns pale. He looks at the king. He sheds a torrent of tears, without being able to speak a word. "What is the matter?" inquires the king. "Sire," said the young man, throwing himself on his knees, "some one seeks my ruin. I know not what money this is." "My friend," says the king, "God often sends us good in sleep. Send your mother the money. Assure her that I will take care of you both."

Exercise VI.

In the next four Exercises are given merely the heads of a composition. Write these hints out as in the following model:

The Cow.

HEADS.—The most useful of horned animals; its flesh; articles made of its skin; uses of its horns; the hair; the bones; importance of milk; the calf; use of its skin.

EXPANDED.—Of all horned animals the cow is the most useful. Its flesh is one of the most necessary articles of food to man; and the purposes to which the various parts of its body are applied are almost innumerable. Without its skin we could scarcely obtain covering for our feet, the boots and shoes that we wear being almost wholly made from the skin, which is, besides, manufactured into an endless variety of necessary commodities. Mixed with lime, its hair serves to make mortar; its horns are converted into combs, knife-handles, boxes, drinking vessels, spoons, and other useful articles; and its bones are equally serviceable for domestic and ornamental purposes. The milk of the cow is one of the most valuable of animal products, being in every-day use as a wholesome and nourishing article of diet; and it is from milk that butter and cheese are made. The young of the cow is called a calf; its skin is made into fine boots and shoes, parchment, and the binding of books.

Exercise VII.

The Dog.

His qualities; sagacity, vigilance; fitted to be the companion and guardian of man; the only animal that always recognizes his master and the habitual visitors of his family; his services in assisting man to subdue and keep other animals in subjection; the great variety of the dog species. The Newfoundland dog—his size; his web-feet; his usefulness in saving people who are in danger of drowning. The dogs of St. Bernard—their sagacity; their employment in rescuing travelers who have been lost in the snows of the Alps. The shepherd's dog—his docility; his watchfulness; his intelligence in obeying the voice and gestures of his master. Hunting-dogs—their keen sense of smell; the setter and pointer stand still when they discover the game; their natural instinct to seize it overcome by training. The Esquimaux dog—his use in the sledge; his power of endurance; his assistance to European explorers of the Arctic regions. The domestic watch-dog—his value as a protector from the midnight robber; sense of security arising from dependence on his courage and watchfulness.

Exercise VIII.

The Whale.

The largest of all animals; belongs to the class mammalia; how the whale differs from the true fish; displays great affection for its young; protects and defends them when attacked; the different kinds of whale; the whale of the north Polar regions; its value; whalers annually set out from all the maritime countries in Europe; American whalers numerous and enterprising; method of attacking the whale; the boats; the line; its enormous length; the harpoon; the skill and boldness necessary for its use; the hazard of the chase; the enormous power of the animal; the stroke of his tail; a boat and its crew sometimes sent up in the air; the whaler itself has been foundered by the charge of the infuriated animal; uses of the whale; blubber; whalebone; whence the latter is obtained; produce and value of a single fish; three

a profitable cargo; the spermaceti whale; the South Seas; what is obtained from it; what part of the animal; its uses.

Exercise IX.

Description of Printing.

First step in the process; the setting up of the types; what these are; several pieces of metal forming the letters of the alphabet; arranged in wooden cases containing a box for every letter; the words are thus set up, letter by letter, in an instrument called a composing-stick; these are made so as to suit a longer or shorter line; the lines are then made into pages; the pages are fixed into an iron frame or chase; it is then put on to the printing-press; the surface of the pages are now covered with ink by a roller; a sheet of paper is placed over them; they are pressed under a flat cylindrical surface; the pressure of this cylinder or plate stamps the characters on the paper; the impressions can thus be repeated at pleasure; extraordinary speed of the steam printing machine; number of copies produced in an hour.

5. Abstracts from Memory.

Another excellent exercise in composition-writing is to write from memory an abstract of a selection read to the class by the teacher.

For illustration, two exercises are selected from the compositions of a first-grade class in one of our larger cities.

The following extract was read to the class, and the scholars were required to write what they remembered.

A Century of Progress.

1. The century has witnessed remarkable intellectual progress. The sure foundation of this is the American common-school system, which is established in nearly all the states, and which, with the Prussian system, is the best and broadest educational organization in the world. There are now over *seven million* children attending the public schools of the United States. Our country has over four hundred colleges and universities.

2. During colonial times, Americans were almost entirely dependent on the mother country for intellectual food. This state of things continued for many years after the founding of the government. It used, accordingly, to be sneeringly asked, "Who reads an American book?" This question would not now be asked; or, if it were, it would be answered highly to the credit of the United States. During the past fifty years, American authors of great merit, in all branches of literature and science, have arisen, and their works are read and appreciated throughout the civilized world. Among *historians* may be named Prescott, Bancroft, and Motley. Among *poets* may be named Bryant, Whittier, Simms, Holmes, Poe, and Longfellow. Among *romance* and *miscellaneous* writers may be named Cooper, Hawthorne, Irving, Channing, and Légare [*le-gree*]. Among *orators* may be named Webster, Clay, Calhoun, Benton, Everett, Phillips, Seward, Prentice, Stephens, Douglas, Choate. In the **fine arts,** also, the American school of painters and sculptors stands very high.

3. The great civil war, though terrible in its effects, has not been without

some good results. The extinction of slavery is already proving a benefit to the people of the South, while it has taken away the long-standing subject of political dispute between the two great sections of the Union.

4. Another benefit of the war is, that it has brought the two sections, North and South, to understand each other better and respect each other more than they ever did before. The war has also made Americans less puffed up and sensational than formerly, and has given a more earnest and manly cast to the American character.

5. The study of United States history should infuse into our minds the American spirit, which is as broad as the continent. It should inspire us with fraternal feelings towards all sections, with love for the Union, reverence for the Constitution, and faith in our country's destiny.—*Swinton's Condensed History of the United States.*

Illustration.—*Done fairly.*

A Century of Progress.

The century has witnessed wonderful intellectual progress. This is shown by the firm basis on which our American schools are founded, which school system, together with the Prussian, is the broadest and best in the world.

Our country has, at present, seven millions of children attending schools, and over four hundred colleges and universities.

During colonial times our fathers received their intellectual food from the mother country; accordingly, it used sneeringly to be asked, 'Who reads an American book?' It would not be so now, for American authors and poets rank as high as any in the world at the present time.

Among historians may be named Prescott, Bancroft, and Motley. Among poets may be classed Longfellow, Whittier, Bryant, Simms, Holmes, and Poe.

Among romance and miscellaneous writers are Hawthorne, Irving, Channing, and Cooper. The leading orators are Webster, Clay, Calhoun, Seward, Prentice, Phillips, Everett, Douglass, Choate, etc.

In the fine arts, American sculptors and painters are winning for themselves high laurels and fame.

The great Civil War, though terrible in its destruction, has proved beneficial to the country. It gave the African his liberty, and caused the North and South to know each other better than before. It also removed in a great respect the puffed up and sensational feeling of the Americans.

In reading the history of the United States it should infuse into our minds the American spirit, which is as broad as the continent. It should cause us to feel fraternally to all sections of the world, to love the Union, have reverence for the Constitution, and to have faith in our country's destiny.

Illustration.—*Done badly.*

This exercise is printed just as it was written. Correct it.

A Century of progress.

This century has noticed great intellectual advantages owing principally to the common school system which with Prussia has the greatest intellectual advantages on the globe. The united states has about 400 colleges and universities and has about 7,000,000 of children attending them. In the Collo-

nial times the colonies had to depend principally on the mother country for intellectual resources, and it used to be asked with scorn who reads an American book should that question be asked now it would be answered with a great deal of credit to the United States. Within the last 60 years many great men have been born in the united states, among historians can be placed Prescott, Branchet, Mocker among the writers of adventures can be placed Webster, Stevens, and many others among poets. Longfellow, Cooper, Calhoun Hathor. The civil war though terrible in destruction of life, done a great deal of good for the united states it made a better feeling among the north and south and put an end to slavery and the great political question It also took the puff out of the united states and created a good feeling among the people. Let us therefore always have a good deal of Love, Faith and Reverence in our countries welfare.

Exercise X.

Write in your own Language what you can recollect of the following Tales and Fables.

Jack and the Bean Stalk.
Little Red Riding Hood.
The Babes in the Wood.
Ali Baba.
Beauty and the Beast.
Cinderella.
John Gilpin.
Blue Beard.
Adventures of Sinbad the Sailor.
Whittington and his Cat.
Fortunes; or the Wishing Cap.
Valentine and Orson.
The Bear and the Bees.
The Fox and the Crow.
The Wolf and the Lamb.
The Ass in the Lion's Skin.
The Fox and the Grapes.
The Frog and the Ox.
The Frogs who wished a King.
The Fox and the Stork.
The Wolf and the Crane.
The Boy who cried "Wolf."
The Oak and the Willow.
The Dog and his Shadow.
The Hare and the Tortoise.
The Stag who admired his Horns.
The Mouse and the Lion.
The Ant and the Caterpillar.
The Ant and the Grasshopper.
Crusoe's Defense of his Fort.

6. Letter-Writing.

Every one that can write at all ought to learn how to write, fold, and direct a letter. Exercises in letter-writing may be ranked among the pleasantest and most practical forms of composition writing. The language of letters should be plain and simple. The construction of the sentences should be easy and natural. Stiffness, formality, and the affectation of preciseness are, in this kind of composition, particularly objectionable. In fact, we should write to our friends in their absence very much as we should speak to them if they were present. The mechanical arrangement of a letter is important, and the following details should be attended to:

I. *The Date* and the *Place* where it is written.

The day, month, and year should be given in full. Never date a letter merely by the day of the week; as, 'Sunday evening.'

II. *The form of address;* as, 'Sir,' 'Dear Sir,' 'My dear Charles,' 'My dearest Father,' according to the terms of intimacy between the writer and the person addressed.

III. *The Narrative*, or letter proper.

IV. *The Subscription;* as, 'Yours truly,' 'Yours faithfully,' 'Your affectionate brother,' etc. (varying, as in No. II., with the relations of the parties), and the *Name* of the writer.

V. *The Name of the Recipient.*

The Teacher must explain to the class all the details of the work. A few illustrations are selected from school exercises, and are printed just as they were written.

I.

[The requirement in this case was, 'Address a short letter to John Doe, Superintendent of Public Schools, stating what studies you like best, and in what you think yourself deficient.']

(1.)

John Doe: San Francisco, April, 19, 1872.

Sir,

As you requested us to tell you about our studies, I will give an account of mine. The studies which are liked, the ones disliked, the one disliked *very* much, for there is one of that class.

Grammar is my favorite. In the beginning of the year I disliked it, but now it occupies the first place among all the studies. I like History and Geography very much because they are matters of memory, and I was created with a fair memory.

Arithmetic I am very sorry to say is the study I dislike so very much. Mr. Doe, I am not a creature of reason, and as this is the main element necessary in Arithmetic, I am deficient. I am gaining on it every week, I hope soon to be fine in Arithmetic.

Composition and Penmanship are my favorites also. Please look on this paper with lenient eye. Do not be too criticlal. I do not think this, letter or composition is very bad—Agree with me.

Yours Truly, Hattie Cooper.

(2.)

Hon. John Doe, San Francisco, April, 18, 1872.

Superintendant Common Schools

Sir

I take the pleasure to inform you, of studdies I like and dislike; my special favorite is Arithmetic, next comes Grammar, although more difficult yet it is very interesting: Phisical Geography, History and Analysis, together form the van of my studies. I do not pretend to say that I dislike spelling and Natural Geography, because they are generally useful, but they do not rank among my favorites.

Very Respectfully, P. D.

II.

Illustrations from the exercises of a second-grade class. There are many faults of spelling, capitalizing, and punctuating in these exercises. See if you can correct them.

[The requirement was, 'Address a short letter of thanks to your father, mother, or guardian for an imaginary birth-day present.']

(1.)

San Francisco, April, 19th, 1872.

Dear Father,

I thank you very much for that dress you made me a present of on my last birth-day. It is such a pretty plaid, I guess I will have mamma to make me an overskirt and a basque. It will be so becoming. And I must not forget that beautiful velvet hat which mamma also gave me. Hoping you will thank her for it I still remain.

Your loving daughter, Alice.

(2.)

San Francisco, April 19th, 1872.

Dear Parents.

How can I begin to thank you, for that beautiful present? How is it you always know what I want? That book case is just beautiful. Dear parents, that is all I can say about it, and I will try to show you by my good behavior, how much I thank you for it, Dear parents I will not attempt to tell you how much I love you, for, all you have done for me, but let my actions speak for me.

Good Bye Your daughter

Annette.

(3.)

Boston, April 19th, 1872.

Dear Mother:

I cannot express the thanks I owe you for the beautiful presents you sent me. The pair of gold bracelets are handsome, and I thank you a thousand times for them, and for the dress, set, ring, and especially your picture. I showed it to Mrs. B——, and she said "it was the best picture she has ever seen of you."

Your ever loving daughter, Augusta.

(4.)

Rose Seminary.
Apr. 19th; 1872.

Dear Father;

How can I express my thanks to you in words for my beautiful, and long wished for little *watch*, I can't but when I see you I will give you a *big kiss* for it. All of the girls pronounce it the very sweetest one in the school and you know most every girl has one.

The lunch bell is ringing so you will excuse my brevity and believe me

Your loving daughter. Lizzie.

7. Turning Poetry into Prose.

The style of poetry is more impassioned, and more figurative and flowing, than that of prose. Hence, in converting poetry into prose, it is often necessary to substitute simpler words and expressions, as well as to break up the rhyme and metre. The following are some of the chief peculiarities of poetical construction:

I. The auxiliary verb *to do* is dispensed with in interrogation—
Know ye the land where the cypress and myrtle?—*Byron.*
Ho! *come ye* in peace here, or come ye in war?—*Scott.*

II. The verb precedes the nominative—
While *stands* the *Coliseum*, Rome shall stand.—*Byron.*
Answered Fitz-James: 'And if I thought.'—*Scott.*
O'er the path so well known still *proceeded* the *maid.*—*Southey.*

III. The objective case precedes the transitive verb—
Lands he *could measure*, *terms* and *tides presage.*—*Goldsmith.*
The Stuart *sceptre* well she *swayed*, but the *sword* she *could* not *wield.*
—*H. G. Bell.*

IV. The noun precedes the adjective—
Hadst thou sent *warning*, *fair* and *true.*—*Scott.*
Now is the pleasant *time*, the *cool*, the *silent.*—*Milton.*

V. The adjective precedes the verb *to be*—
Few and *short were* the prayers we said.—*Wolfe.*
Rich were the sable robes she wore.—*H. G. Bell.*

VI. The pronoun is expressed in the imperative—
Wipe *thou* thine eyes.—*Shakspeare.*
But, blench not *thou.*—*Byron.*

VII. Adjectives are used for adverbs—
False flew the shaft, though pointed well.—*Moore.*
Abrupt and *loud*, a summons shook the gate.—*Campbell.*

VIII. Personal pronouns are used with their antecedents—
The *wind*, *it* waved the willow boughs.—*Southey.*
For the *deck it* was their field of fame.—*Campbell.*

IX. The antecedent is omitted—
Who steals my purse, steals trash.—*Shakspeare.*
Happy, *who* walks with him.—*Cowper.*

X. *And—and* is used for *both—and.* *Or—or* for *either—or.* *Nor—nor* for *neither—nor*—
And trump *and* timbrel answered keen.—*Scott.*
I whom *nor* avarice *nor* pleasures move.—*Walsh.*

XI. Adverbial phrases are not placed in juxtaposition with the words to which they grammatically belong—
On thy voiceless shore
The heroic lay is tuneless now.—*Byron.*
Of the three hundred grant but three.—*Byron.*

XII. Prepositions are suppressed—

Despair and anguish fled [ ] the struggling soul.—*Goldsmith.*
And like the bird whose pinions quake
But can not fly [ ] the gazing snake.—*Byron.*

In poetry, things are painted vividly; words are sometimes used that would elsewhere not be allowable; phrases and clauses are inverted; and the sentences are elliptical.

All these things must be considered in transposing verse into prose.

ILLUSTRATION.

'In woods and glens I love to roam
When the tired hedger hies him home,
Or by the woodland pool to rest
When pale the star sleeps on its breast.'
Henry Kirke White.

This may be turned into prose so as to read as follows:

I love to roam among the woods and glens when the hedger, tired with his day's work, is going home, or to sit by the woodland pool when the star is reflected from its waters.

SECOND ILLUSTRATION.

'Sweet Auburn! loveliest village of the plain,
Where health and plenty cheer'd the laboring swain,
How often have I paused on every charm,
The shelter'd cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church, that topp'd the neighboring hill;
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made.'—*Goldsmith.*

This may be turned into prose thus:

Auburn, the loveliest village of the plain, whose laborers were paid for their work with health and plenty. How often have I paused to see thy various charms—the cottages sheltered from the sun and wind by trees, the farm rich in cultivation, the brook always running, and the mill always going, the pretty church on the top of the neighboring hill, and the hawthorn, with seats round it, on which the old could gossip, and lovers could whisper.

Exercise XI.

A.

Convert the following Stanzas into Prose:

THE VILLAGE BLACKSMITH.—*Longfellow.*

1. Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

2. His hair is crisp, and black, and long,
   His face is like the tan;
   His brow is wet with honest sweat;
   He earns whate'er he can,
   And looks the whole world in the face,
   For he owes not any man.

3. Week in, week out, from morn till night,
   You can hear his bellows blow;
   You can hear him swing his heavy sledge
   With measured beat and slow,
   Like a sexton ringing the village bell
   When the evening sun is low.

4. And children coming home from school
   Look in at the open door;
   They love to see the flaming forge,
   And hear the bellows roar,
   And catch the burning sparks that fly
   Like chaff from a threshing-floor.

5. Thanks, thanks to thee, my worthy friend,
   For the lesson thou hast taught!
   Thus at the flaming forge of life
   Our fortunes must be wrought;
   Thus on its sounding anvil shaped
   Each burning deed and thought!

ILLUSTRATION.

The following is an exercise just as it was written by a scholar (aged 15) in one of the first-grade classes of a grammar-school in San Francisco. You will see that it is quite well done. Can you make any criticism on it?

The Village Blacksmith.

The blacksmith shop stands in the village, under a spreading chestnut-tree. The smith is a mighty man. His hands are large and sinewy; and the muscles of his arm are so strong, that they look like bands of iron.

You can hear his bellows blow from morning until night, week in, and week out. He swings his heavy sledge so slowly and regularly, that it resembles the ringing of the village bell, which tolls when the sun sets.

When the children are coming home from school, they stop to look in, for the door is always open. They like to see the flaming forge, and hear the bellows roar. They are delighted to catch the sparks, which fly about so thick and fast that they think of chaff on a threshing-floor.

You have taught me a valuable lesson my worthy friend, for which I must earnestly thank you. As we go through life, our fortunes must be wrought by honest, steady labor, as at the flaming forge. Every deed and thought is recorded, and leaves an endless impression, as the anvil does in striking.

SECOND ILLUSTRATION.

Here is another exercise written by a pupil of the same grade and age. It is very badly done. Correct it.

The Village blacksmith.

1. Under a spreading chestnut-tree the smith, a mighty man is he and the muscles of his brawny arms are strong as iron bands with large and sinewy hands the village smithy stands.

3 Week in week out from morn till night you can hear him swing his heavy sledge like a sexton ringing the village bell when the evening sun is low you can hear his bellows blow with measured beat and slow.

4 And children coming home from school look in at the open door and catch the burning sparks that fly like chaff from a threshing floor, they love to see the flaming forge and hear the bellows roar.

8 Thanks, thanks to thee, my worthy friend thus at the flaming forge of life thus on its sounding anvil shaped each burning deed and thought for the lessons thou hast taught our fortunes must be wrought.

Exercise XII.

The Grandfather.

1. The farmer sat in his easy-chair,
   Smoking his pipe of clay,
   While his hale old wife, with busy care,
   Was clearing the dinner away;
   A sweet little girl, with fine blue eyes,
   On her grandfather's knee, was catching flies.

2. The old man laid his hand on her head,
   With a tear on his wrinkled face;
   He thought how often her mother dead
   Had sat in the self-same place;
   As the tear stole down from his half-shut eye,
   'Don't smoke!' said the child; 'how it makes you cry!'

3. Still the farmer sat in his easy-chair,
   While close to his heaving breast
   The moistened brow and the cheek so fair
   Of his sweet grandchild were pressed;
   His head, bent down, on her soft hair lay;
   Fast asleep were they both on that summer day.

Sample of the exercise done pretty well:

The Grand-father.

1.

The farmer was smoking his clay pipe, as he sat in his easy-chair, and his hale old wife was clearing away the dinner with busy care; while on her grand-father's knee, was a sweet little girl catching flies.

2.

And as he thought how her dead mother, used to sit in that same place he placed his hand on her head with a tear on his wrinkled face; and as the child, saw the tear from his eye steal down, she said 'don't smoke,' 'how it makes you cry.'

3.

Still the farmer sat in his easy-chair, and they were both fast asleep, with

his head bent down on her soft hair, while the moistened brow, and the fair cheek of his grandchild was pressed against his heaving breast.

Sample as done pretty badly:

The Grandfather.

A Farmer sat smoking his pipe of clay in his easy-chair, while with busy care his hale old wife the dinner was clearing away, while on her Grandfather's knee a little girl with fine blue eyes, was catching flies.

On her head the old man laid his hand while on his wrinkled face a tear, how often her mother he thought had in the self-same spot had sat, and from his half shut eye a tear stole down 'don't smoke for it makes you cry' said the child.

Still in his easy-chair the farmer sat while the moistened brow and the cheek of his grandchild so fair *was* pressed close to his heaving breast on her soft hair lay his head bent down 'for on that summer day they were both fast asleep.'

Exercise XIII.

Turn the following Stanzas into Prose:

1. Lo, the poor Indian! whose untutored mind
Sees God in clouds, or hears him in the wind;
His soul proud science never taught to stray
Far as the solar walk or Milky Way;
Yet simple Nature to his hope has given,
Beyond the cloud-topp'd hills, a humble heaven;
Some safer world in depth of woods embraced,
Some happier island in the watery waste,
Where slaves once more their native land behold,
No fiends torment, no Christians thirst for gold!
To Be, contents his natural desire;
He asks no angel's wing, no seraph's fire;
But thinks, admitted to that equal sky,
His faithful dog shall bear him company.—*Pope.*

2. The busy lark, the messenger of day,
Saluteth in her song the morning gray,
And fiery Phœbus riseth up so bright,
That all the Orient laugheth at the sight,
And with his streams he drieth in the greves (*graves*)
The silver drops that hang upon the leaves.—*Chaucer.*

3. Sometimes, with secure delight,
The upland hamlets will invite,
When the merry bells ring round,
And the jocund rebecs sound,
To many a youth and many a maid,
Dancing in the checkered shade,
When young and old come forth to play,
On a sunshine holiday,
Till the livelong daylight fail.—*Shakspeare.*

4. The armaments, which thunderstrike the walls
Of rock-built cities, bidding nations quake,

And monarchs tremble in their capitals—
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee, and arbiter of war—
These are thy toys; and, as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride, or spoils of Trafalgar.—*Byron.*

5. One touch to her hand, and one word in her ear,
When they reached the hall door, and the charger stood near;
So light to the croupe the fair lady he swung—
So light to the saddle before her he sprung!
'She is won! we are gone, over bank, bush, and scaur;
They'll have fleet steeds that follow,' quoth young Lochinvar.—*Scott.*

6. At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway,
And fools, who came to scoff, remained to pray.
The service passed, around the pious man
With ready zeal each honest rustic ran;
Even children followed, with endearing wile,
And plucked his gown to share the good man's smile;
His ready smile a parent's warmth expressed,
Their welfare pleased him, and their cares distressed.
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven;
As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.—*Goldsmith.*

NOTE.—For additional exercises, Teachers are referred to any of the School Readers.

APPENDIX.

Conjugation of a Regular Verb.

(ANCIENT STYLE.)

Present Tense.	*Past Tense.*	*Past Participle.*
Love.	Loved.	Loved.

INDICATIVE MOOD.

Present Tense.

Active.		*Passive.*	
I love.	We, Ye, They love.	I am loved.	We, Ye, They are loved.
Thou lovest.		Thou art loved.	
He loveth.		He is loved.	

Past Tense.

I loved.	We, Ye, They loved.	I was loved.	We, Ye, They were loved.
Thou lovedst.		Thou wast loved.	
He loved.		He was loved.	

Future Tense.

I shall *or* will love.	We, Ye, They shall or will love.	Thou shalt *or* wilt, I shall *or* will, He shall *or* will	be loved.	We, Ye, They shall *or* will be loved.
Thou shalt *or* wilt love.				
He shall *or* will love.				

Present Perfect Tense.

I have, Thou hast, He has loved.	We, Ye, They have loved.	I have, Thou hast, He hath	been loved.	We, Ye, They have been loved.

Past Perfect Tense.

I had, Thou hadst, He had loved.	We, Ye, They had loved.	I had, Thou hadst, He had	been loved.	We, Ye, They had been loved.

Future Perfect Tense.

I shall *or* will, Thou shalt *or* wilt, He shall *or* will have loved.	We, Ye, They shall have loved.	I shall *or* will, Thou shalt *or* wilt, He shall *or* will	have been loved.	We, Ye, They shall *or* will have been loved.

POTENTIAL MOOD.

Present Tense.

Active.	*Passive.*
SINGULAR.	SINGULAR.
I may, can, *or* must Thou mayest, canst, *or* must He may, can, *or* must } love.	I may, can, *or* must Thou mayest, canst, *or* must He may, can, *or* must } be loved.
PLURAL.	PLURAL.
We Ye They } may, can, *or* must love.	We Ye They } may, can, *or* must be loved.

Past Tense.

SINGULAR.	SINGULAR.
I might, could, would, *or* should Thou mightest, couldst, wouldst, *or* shouldst He might, could, would, *or* should } love.	I might, could, would, *or* should Thou mightest, couldst, wouldst, *or* shouldst He might, could, would, *or* should } be loved.
PLURAL.	PLURAL.
We Ye They } might, could, would, *or* should love.	We Ye They } might, could, would, *or* should be loved.

Present Perfect Tense.

SINGULAR.	SINGULAR.
I may, can, *or* must Thou mayest, canst, *or* must He may, can, or must } have loved	I may, can, *or* must Thou mayest, canst, *or* must He may, can, *or* must } have been loved.
PLURAL.	PLURAL.
We Ye They } may, can, *or* must have loved.	We Ye They } may, can, must } have been loved.

Past Perfect Tense.

SINGULAR.	SINGULAR.
I might, could, would, *or* should Thou mightest, couldst, wouldst, *or* shouldst He might, could, would, *or* should } have loved.	I might, could, would, *or* should Thou mightest, couldst, wouldst, *or* shouldst He might, could, would, *or* should } have been loved.
PLURAL.	PLURAL.
We Ye They } might, could, would, should } have loved.	We Ye They } might, could, would, should } have been loved.

SUBJUNCTIVE MOOD.

Present Tense.

Active.	*Passive.*
If I *or* we If thou *or* ye } love. If he *or* they	If I *or* we If thou *or* ye } be loved. If we *or* they

Past Tense.

If I *or* we If thou *or* ye } loved. If we *or* they	If I *or* we If thou *or* ye } were loved. If we *or* they

INFINITIVE MOOD.

Active.	*Passive.*
Love (thou *or* ye).	Be (thou *or* ye) loved.

INFINITIVES.

Present.	To love.	To be loved.
Perfect.	To have loved.	To have been loved.

PARTICIPLES.

Present.	Loving.	Being loved.	*Past.* Loved.	Been loved.
Perfect.	Having loved.	Having been loved.		

Synopsis of the Verb Love.

(ANCIENT STYLE.)

INDICATIVE MOOD.

	ACTIVE VOICE.		PASSIVE VOICE.
Tense.	Simple Form.	Progressive Form.	
Present.	Thou lovest.	Thou art loving.	Thou art loved.
Past.	Thou lovedst.	Thou wast loving.	Thou wast loved.
Future.	Thou wilt love.	Thou wilt be loving.	Thou wilt be loved.
Pres. Perf.	Thou hast loved.	Thou hast been loving.	Thou hast been loved.
Past Perf.	Thou hadst loved.	Thou hadst been loving.	Thou hadst been loved.
Fut. Perf.	Thou wilt have loved.	Thou wilt have been loving.	Thou wilt have been loved.
POTENTIAL MOOD.			
	Thou	*Thou*	*Thou*
Present.	mayest *or* canst love.	mayest be loving.	mayest be loved.
Past.	mightest *or* couldst love.	mightest be loving.	mightest be loved.
Pres. Perf.	mayest *or* canst have loved.	mayest have been loving.	mayest have been loved.
Past Perf.	mightest *or* couldst have loved.	mightest have been loving.	mightest have been loved.

SUBJUNCTIVE MOOD.

Present.	If thou love.	If thou be loving.	If thou be loved.
Past.	If thou loved.	If thou were loving.	If thou were loved.

IMPERATIVE MOOD.

Present.	Love (thou).	Be (thou) loving.	

INFINITIVE MOOD.

Present.	To love.	To be loving.	To be loved.
Perfect.	To have loved.	To have been loving.	To have been loved.

Synopsis of a Verb conjugated

1. Negatively; 2. Interrogatively; 3. Negative-Interrogatively.

INDICATIVE MOOD.

	1.	2.	3.
Present.	I do not move.	Do I move?	Do I not move?*
Present progres.	I am not moving.	Am I moving?	Am I not moving?
Past emphatic.	I did not move.	Did I move?	Did I not move?
Past progres.	I was not moving.	Was I moving?	Was I not moving?
Perfect.	I have not moved.	Have I moved?	Have I not moved?
Perfect progres.	I have not been moving.	Have I been moving?	Have I not been moving?
Past perfect.	I had not moved.	Had I moved?	Had I not moved?
Past perf. prog.	I had not been moving.	Had I been moving?	Had I not been moving?
Future.	I shall not move.	Shall I move?	Shall I not move?
Future progres.	I shall not be moving.	Shall I be moving?	Shall I not be moving?
Future perfect.	I shall not have moved.	Shall I have moved?	Shall I not have moved?
Fut. perf. prog.	I shall not have been moving.	Shall I have been moving?	Shall I not have been moving?

POTENTIAL MOOD.

	1.	2.	3.
Present.	I may, can, must } not move.	May, Can, Must } I move?	May, Can, Must } I not move?
Past.	I might, could, would, should } not move.	Might, Could, Would, Should } I move?	Might, Could, Would, Should } I not move?

* There is another mode of placing the negative; thus: 'Do not I move?' contracted into 'Don't I move?' This runs through all the tenses. A distinction exists: If the negative is *before* 'I,' the phrase is conversational or familiar; as 'Do not I move?' or 'Don't I move?' If the negative is *after* 'I,' the phrase is energetic or emphatic: 'Do I *not* move?'

Pres. Perf.	I may, can, must	not have moved.	Can	I have moved?	May, Can, I not have moved.
Past Perf.	I might, could, would, should	not have moved.	Might, Could, Would, Should	I have moved?	Might, Could, Would, Should I not have moved?

Anglo-Saxon Paradigms.

[*The Inflections and Words retained in Modern English are printed in Italics.*]

1. THE NOUN

	SING.	PLUR.		SING.	PLUR.
Nom.	fisc,	fisc-*as.*(2)	*Nom.*	fót,	*fét.*(3)
Gen.	——*es,*(1)	——a.	*Gen.*	—es,	fót-a.
D. Ab.	——e,	——um.	*D. Ab.*	fét,	—um.
Acc.	——,	——*as.*(2)	*Acc.*	—,	*fét.*(3)

(1) -es = -'s. (2) -as = -es, -s. (3) fét = feet.

	SING.	PLUR.		SING.	PLUR.
Nom.	ox-a,	ox-*an.*(4)	*Nom.*	aeg,	aeg-*ru.*(5)
Gen.	—an,	—ena.	*Gen.*	—*es*,	——ra.
D. Ab.	—an,	—um.	*D. Ab.*	——e,	——rum.
Acc.	—an,	—*an.*(4)	*Acc.*	——,	——*ru.*(5)

(4) -an = -en. (5) -ru = -ry in *eyry*, *rookery*, etc.

Other plural-endings: *-a*, *-e*, *-u*, all of which are lost.

2. THE PRONOUN.

First Personal Pronoun.

	SING.	DUAL.	PLUR.
Nom.	*Ic* = I,	wit, ——	*we* = we.
Gen.	*mín* = mine,	uncer, ——	*úre* = our.
Dat.	*me* = me,	unc, ——	*ús* = us.
Acc.	*me* = me,	unc, ——	*ús* = us.

Second Personal Pronoun.

	SING.	DUAL.	PLUR.
Nom.	*thú* = thou,	git ——,	*ge* = ye.
Gen.	*thín* = thine,	incer ——,	*eówer* = your.
Dat.	*the* = thee,	inc ——,	*eów* = you.
Acc.	*the* = thee,	inc ——,	*eów* = you.

Demonstrative Pronoun (3*d Person*).

	Singular.						*Plural.*
	MASC.		FEM.		NEUT.		M. F. N.
Nom.	he	= he,	heó	——,	*hit*	= it.	hí ——
Gen.	*his*	= his,	*hire*	= her,	his	(its).	hira ——
Dat.	*him*	= him,	*hire*(1)	= here,	him	——.	him ——
Acc.	hine		híg	——,	hit	= it.	híg ——

(1) hire = *here*, adv., in this place.

Definite Article.

	Singular.			*Plural.*
	MASC.	FEM.	NEUT.	M. F. N.
Nom.	se = the,	*seó* = she,	*thaet* = that.	*tha* = they.
Gen.	thaes ——,	thaére ——,	thaes ——.	*thára* = their.
Dat.	thám ——,	*thaére*(2) = there,	thám ——.	*thám* }
Acc.	thone ——,	thá ——,	thaet ——.	thá } = them.
Abl.	thý ——,	thâere ——,	*thý*(3) = the.	thám }

(2) thaere=*there*, adv., to that place.
(3) thý =*the*, adv., in "*the* more, *the* better."

Demonstrative Adjective.

	Singular.			*Plural.*
	MASC.	FEM.	NEUT.	M. F. N.
Nom.	*thes* = this,	theós ——,	*this* = this.	*thás* = these, those.
Gen.	thises ——,	thisse ——,	thises ——.	thissa ——.
Dat.	thisum ——,	thisse ——,	thisum ——.	thisum ——.
Acc.	thisne ——,	thás ——,	this = this.	thás = these, those.

Interrogative and Relative Pronoun.

	Singular.		*Plural.*
	MASC., FEM.	NEUT.	M. and N.
Nom.	*hwá* = who,	*hwaet* = what.	hwá.
Gen.	*hwaes* = whose,	*hwaes* = whose.	hwaes.
Dat.	*hwám* } = whom,	*hwám* = ——.	hwám.
Acc.	hwone } = whom,	hwaet = what.	hwone.
Abl.	hwí ——,	*hwí* = why.	hwy.

Hwylc = which, is declined as an indefinite adjective.

3. THE ADJECTIVE.

(1.) *Indefinite* (*Strong*).

	Singular.			*Plural.*
	MASC.	FEM.	NEUT.	M. F. N.
Nom.	gód,	gód,	gód.	gód-e (-u).
Gen.	—— es,	—— re,	—— es.	—— ra.
Dat.	—— um,	—— re,	—— um.	—— um.
Acc.	—— ne,	—— e,	——.	—— e (-u).
Abl.	—— e,	—— re,	—— e.	—— um.

(2.) *Definite* (*Weak*).

	Singular.			*Plural.*
	MASC.	FEM.	NEUT.	M. F. N.
Nom.	(se) god-a,	(seó) gód-e,	(thaet) gód-e.	(tha) gód-an.
Gen.	——an,	——an,	——an.	——ena.
Dat.	——an,	——an,	——an.	——um.
Acc.	——an,	——an,	——e.	——an.
Abl.	——an,	——an,	——an.	——um.

All these endings are lost.

Comparison.

Pos.	*Comp.* M. F.	*Super.*
smael=small.	smael-*ra*, -*re*=smaller.	smael-*ost* }
(se) smaela	(se) smael-*ra*.	(se) smael-*esta* } =smallest.
laet=late.	laet-*ra*, -*re*=later.	laet-*ost*=latest.
(se) laeta.	(se) laet-*ra*.	(se) laet-*mesta*=latemost.

Saxon Verb.

Wesan, To be.

INDICATIVE MOOD.

Present Tense.

SING.	PLUR.
1. *eom* = am	synd (-on) ——.
2. *eart* = art	
3. *ys* = is	

Past Tense.

1. *waes* = was	*waeron* = were.
2. *waere* = [wast]	
3. *waes* = was	

SUBJUNCTIVE MOOD.

Present Tense.

SING.	PLUR.
1.	syn ——.
2. sy [seó, síg], ——	
3.	

Past Tense.

1.	waéron = were.
2. *waere* = were	
3.	

Beon, To be.

INDICATIVE MOOD.

Present Tense.

SING.	PLUR.
1. beó, ——	beó [-th], ——.
2. byst, ——	
3. byth, ——	

IMPERATIVE MOOD.

2. } beó = *be*	beó [-th] = be.
3. }	

SUBJUNCTIVE MOOD.

Present Tense.

SING.	PLUR.
1.	beón = be.
2. *beo* = be	
3.	

INFINITIVE MOOD.

Indef. beón = be.

Gerund. tó *beonne* = [for] being.

PARTICIPLE.

Imperf. beonde = being.

Comparative Table of Tenses in English, Latin, French, and German.

ACTIVE VOICE.

INDICATIVE MOOD.

		English.	Latin.	French.	German.
Present	*Indef.*	He writes.	Scribit.	Il écrit.	Er schreibt
	Progr.	He is writing.	Scribit.	Il écrit.	Er schreibt.
	Perf.	He has written.	Scripsit.	Il a écrit.	Er hat geschrieben.
Past	*Indef.*	He wrote.	Scripsit.	Il écrivit.	Er schrieb.
	Progr.	He was writing.	Scribebat.	Il écrivait.	Er schrieb.
	Perf.	He had written.	Scripserat.	{Il avait écrit. / Il eut écrit.}	Er hatte geschrieben.
Future	*Indef.*	He will write.	Scribet.	Il écrira.	Er wird schreiben.
	Progr.	He will be writing.	Scribet.	Il écrira.	Er wird schreiben.
	Perf.	He will have written.	Scripserit.	Il aura écrit.	Er wird geschrieben haben.

PASSIVE VOICE.

INDICATIVE MOOD.

Present	*Indef.*	It is written.	Scribitur.	Il est écrit.	Es wird geschrieben.
	Progr.	It is being written.	Scribitur.	—	Es wird geschrieben.
	Perf.	It has been written.	{Scriptum est. / Scriptum fuit.}	Il a été écrit.	Es ist geschrieben worden.
Past	*Indef.*	It was written.	{Scriptum est. / Scriptum fuit.}	Il fut écrit.	Es wurde geschrieben.
	Progr.	It was being written.	Scribebatur.	—	Es wurde geschrieben.
	Perf.	It had been written.	{Scriptum erat. / Scriptum fuerat.}	{Il avait été écrit. / Il eut été écrit.}	Es war geschrieben worden.
Future	*Indef.*	It will be written.	Scribetur.	Il sera écrit.	Es wird geschrieben werden.
	Progr.	It will be being written.	Scribetur.	—	Es wird geschrieben werden.
	Perf.	It will have been written.	Scriptum erit.	Il aura été écrit.	Es wird geschrieben worden seyn.

The Infinitive or Verbal in -ing.

In Anglo-Saxon, and in most inflected languages, the Infinitive is formed by a suffix. Thus, A. S. *gang* (go); Infin. *gang-an* (Germ. *geh-en*). In semi-Saxon and Old English *-an* became *-en*, *gang-en;* in later English *n* was lost, *gang-é*, as in Old Fris. *help-a* (to help), and Old Norse *far-a* (to fare or go); and in modern English the suffix disappeared.

To is not found in A. S. before the Nom. and Acc. of the Infinitive, and even in modern English it is not inserted after the following verbs: *may*, *can*, *shall*, *will*, *dare*, *let*, *bid*, *make*, *must*, *see*, *hear*, *feel*, *do*, *need*, and *have*. The cause of its later appearance may be thus explained. In A. S. the Infinitive was declined as follows:

N. and Ac. *writ-an*, to write.
Dat. *to writ-ann-e*, for writing.

This Dative is usually called the *Gerund*, and the term Infinitive is limited to the Nom. and Accus. When, in later times, the inflectional endings were lost, the origin of the separate forms *write* and *to write* was forgotten, and the preposition was inaccurately applied to *all* cases of the Infinitive. This confusion is first observed in semi-Anglian writers, when the occasional omission of the Dative suffix *-e* effaced the distinction of case. The Dat. *to writ-ann-e*, by the omission of the case-ending, appears as *to writ-an*, and the Nom. and Accus. *writ-an*, in consequence of this accidental resemblance, improperly received the preposition *to*.

In Old English we sometimes find *at* instead of *to* before the Infinitive; "That es *at say*," *i. e.* "that is *to say*." This is a Norse form, and is due to the Scandinavian conquerors of England.

The Nom. and Acc. *writ-an* afterwards assumed the forms *writ-en*, *writ-in*, and finally *writ-ing*;* and this form of the Infinitive is also known to modern grammarians as the *Gerund*. Hence the identity of meaning in *writing* and *to write*.

Declension of the Infinitive Indefinite.
N. and Ac. (to) write, writing.
Dat. to write.

* The existence of a class of abstract nouns in *-ing* (A. S. *ung*) doubtless facilitated the change from *-in* to *-ing*.

THE END.

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